

5 "Discovering" the Motion Pictures, by Chas. M. Seay



THE NEW YORK
DRAMATIC
MIRROR



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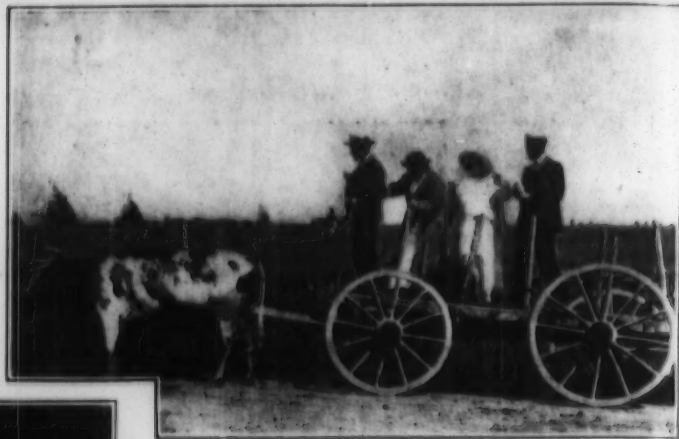
MAUDE FEALY

The Great Theatrical Weekly



Bigelow Cooper having a morning chat with his herd of cattle on his farm near New York

PASTIMES OF PLAY FOLK



James H. Morrison taking a party of friends for a ride at Yarmouth, Nova Scotia



Mrs. Richard Harding Davis (Bessie McCoy) in a shady nook of her farm at Mount Kisco, N.Y.



Christie MacDonald preparing lunch on her houseboat near Basswood Island, St. Lawrence River



Wellington Cross and Lois Josephine take great pride in their garden on Long Island



Eda von Luke taking Fiddis M. Page, a guest of the Actors' Home, for a ride in the country



Mr. and Mrs. Theodore Friebs far out beyond the breakers at Nantucket



Rida Johann Young and Edwin Wallace Dunn exchanging repartee on the board walk at Atlantic City



Sarah Truax in a picturesque part of Glacier National Park



Another Atlantic City picture, showing Mrs. Sam H. Harris looking pleasant for the camera man



THE NEW YORK DRAMATIC MIRROR



VOLUME LXXVI

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No. 1964

DISCOVERING THE MOTION PICTURES

By CHARLES M. SEAY

IT'S an every day occurrence in a big studio where they manufacture motion pictures that a sweet young thing will call and say "Papa has met with a terrible business reverse, and I have to go to work; so I've decided to act in moving pictures." Then soon after calls another of her sex, with eyes made up like an odalisque, a profusion of henna and poudre de riz, who commences to unburden her mind with "This has been 'r nautical season. I'm sick of the stage and have come here to accept an engagement in the pictures."

The first instance is a fair sample of what the average person, male or female, thinks of the art of acting. No ordinarily intelligent human being will look at an expert write shorthand, or a pianist play, or an artist paint, or a doctor quiz a patient, then turn deliberately to you and say, "I can do better than any of them at their professions." Yet they will watch a theatrical performance, or a motion picture, and if it happens to be Billie Burke or Mary Fuller who is entertaining you, they will tell you to your face that they can act as well as either one of them, or some other well-known star who has spent years to acquire her art and technique. "All I want is to get the opportunity and I'll make a furor." In rare instances they get it, but the furor is conspicuous by its absence.

We speak advisedly when we say that ninety per cent. of the public have little respect for the years of experience that an actor may show in his work. They will criticise, as ignorant of his art's technique as they might be of music, painting, sculpture, or architecture, and yet of the latter they wouldn't dare express themselves for fear of showing lack of knowledge. A Harvard graduate, holding an A. B., was guilty of the point in question, very recently, and when cornered had to confess.

It was a rude awakening to the sweet young thing when she was coldly informed that only young ladies of experience and ability were engaged to pose in the pictures. All she really thought she had to do was to walk in, tell them what she wanted and get it. They of that class, when lucky enough to go on as "omnes" or a chorus, get a surprise when they find out that it is work, and no easy job. With its trials and disappointments they are soon glad to go back to the typewriter or dry-goods counter.

Take experienced actresses of the regular stage: one who was not well acquainted with that class, would marvel at the number of them who suddenly discover motion pictures. Some of them "happen to drop in a few motion picture theaters while on the road, and see what an opportunity it holds for a real actress." Then tell of a disastrous season, and wind up by complimenting you with, "I picked your studio as the one to get in."

One young actor discovered that motion pictures would be a very good way to fill in time before going to rehearsal with a Broadway production. He presented himself at the studio and said to them, "It would be rather nice." When told he was very kind, but it might inconvenience him in his other work, by way of letting him down easy, he replied, "Not at all! and I think you would rather fancy a Broadway actor in your little plays." He had to have it good, so he could understand,

and he got it. It sounded something like this to him: "Broadway actors do not always make good in pictures. We have tried them and they have fallen down, and the work had to be done over with motion picture actors, so we don't care to take a chance with you."

One Broadway celebrity was so bad that, to convince her, a scene she was rehearsing was made and printed and run to demonstrate her fault. She wasn't convinced at that. Needless to say, her stuff couldn't find a market. Another star wanted to make speeches, in his play of a minute and a half in length, that took a hundred feet of film. His product was a slow seller. Some of the regular profession who "go into pictures" make good because they want to learn and are willing to be taught.

There is another discoverer of the motion pictures, and he is the stage producer or director of the theater. On account of the big inroads that the photoplay theater has made into his business, one who has become a back number in his profession, suddenly finds that the value of the film is worthy of his notice. He generally thinks that it is a great condescension on his part to adopt the pictures, and when he does he is rarely successful. "I'll show them how to stage their stuff; they haven't the technique," he boasts. After a few trials he finds out that he is the one who hasn't got it. The arbitrary, despotic method of the average theater stage-director is rarely found in the first-class studios. The actors are not bulldozed by the motion picture director as by the former, who at times resort to such subterfuge to cover up their lack of knowledge as to what they are trying to do. In some of the big studios a half dozen directors will be at work at the same time and not one will be heard by another, as their methods are quiet and dignified.

The ubiquitous theatrical manager is another discoverer. He has found out recently that motion pictures are a form of entertainment that can be used in theaters for profit. Now the manager suddenly Dr. Cooks a scheme to get back his money that he has lost on account of the inroads that the five and ten-cent motion picture theaters have made in his business. His grasping methods upon the public in the past, and his commercializing the stage have made the opportunity for the silent drama. The public took to it with a swiftness that was surprising, for they got more than the value of the money paid. It succeeded in spite of the theaters and managers who persecuted and abused the films without cause or justice. They couldn't, or wouldn't, see the chance for real reform in their own business. The managers are digging up all their old plays and making them into multiple reels, advertising them as great finds. So far, from all reports, their success from a monetary point of view is indifferent. The picture-going public rather like new subjects, and prefer the motion picture actors that they know. The theatrical star has no fascination for the picture fan in the film.

The fiction and dramatic writers are doing a little discovering on their own account. Some of the big dramatic authors have come into the field and

from their advertisements in the trade journals one would think they were going to revolutionize the picture game. They flare up and flicker a bit, and like a birthday candle, soon sputter out. Writers of note, even when they try to make a scenario as the photoplay manuscript is generally called, start in with the subjects first used in the development of the present photoplay. A few of the most popular plots are: Baby in play hides some jewelry, brother suspected of theft, or some member of the family. Sweethearts on rock; the tide rises while they are engaged in love-making; dramatic rescue. Father gets a hard blow on the head, loses memory; wanders away; years after another crack on the skull brings back his mind; he becomes rich; returns home; all happy, etc., etc., *ad lib.*—to say nothing of the hilarious chase plot.

Magazines and periodicals of all kinds are suddenly discovering that the public want to read about motion pictures, and are buying articles on the subject. Some of the writers, and in fact, most of them, are not as well informed on their matter as they might be. A dignified story paper published almost within the sound of the cracked tintinnabulum of Liberty, in a recent issue had an article on motion pictures that was full of errors and misinformation. An admirer of this staid old journal said, and he is a studio manager, "the business is so new that perhaps the editors were not well posted; but still that is no excuse, as they should keep abreast with progress."

The latest discoverer of the motion picture and its possibilities is the metropolitan stage. There is at present more than one theater in New York City that has plays whose plots are around the subject in discussion. The producers have been severely criticised by the press devoted to the development of the silent drama, for the lack of knowledge displayed in the staging, handling of the camera, getting "the lines" with a black handkerchief instead of white, placing the people, rehearsing, etc. Such information is so easy to get. Of course, since they discovered motion pictures they know all about it, so why should they bother a studio for any such knowledge? For only recently a well-known Broadway manager was quoted as saying that "all motion picture actors were butchers." He may have forgotten that years ago he was a butcher himself. He belonged to a class known as railway news agents on trains, dubbed by the general public "candy butchers," whose reputations in those days were anything but enviable.

Some one discovered that scenarios were wanted by the motion picture manufacturers. Scenario schools were started; alluring advertisements now fill the papers. "Why work when you can get \$25 to \$100 for a scenario. No previous knowledge necessary. We teach you how for \$2." That is fine for the fellow who gets the \$2. The chance is that the one who offers to teach doesn't know any more about writing a scenario than the one who is foolish enough to send his two dollars. If he hasn't the perseverance, and the gift for writing of that style, no man on earth can teach him for two dollars or a million.

MADAME CRITIC

ON the hottest day ever experienced in New York—everybody agreed as to that—we were bidden to pass judgment on the very first play of the new and regular season which began last Monday evening at the Cort Theater before an attendance of familiar faces. Where they came from I didn't know, for no one had seen them about for at least a couple of weeks prior to the opening, but there they were ranged along in their accustomed spaces. It was good to see them, too, for the suburbs, whether Long Island or somewhere in Jersey, or up-state, seemed to have had a kindly effect and to have smoothed away some of the puzzled lines of thought which will gather when one is compelled to try to tell the truth about plays, to please the managing editors, and to concoct the "bright lines" expected by "constant readers," all within the space of one hour, or before the last edition of the paper goes to press.

Ever try it?

If you want a real thrill surpassing all others try to balance yourself on this three horned dilemma. And after one has done his best one never knows when some star or manager is going to take offense at some innocently intended expression which pleases the public, but angers the subject and so is the prod that causes a personal representative to turn his thumb down in the presence of the managing editor and say, *not* "your money or your life," *nor* "the lady or the tiger?" *nor* any of those little "choose between" ultimatums, but "your critic goes or our advertising does!" And how many managing editors are courageous enough to choose the latter?

The perils of criticism are far more dangerous than those of Pauline, or the submarine, and no wonder the dramatic writers for the dailies often look worried. And so, to see them all smiling and kindly disposed, ready for work, was worth a roasting in tropical heat, although I must say that the Cort was as cool as the efforts of its owner could make it.

I asked Mr. Burns Mantle (who looks more youthful than ever) if he had been reading that book about getting thin. He smiled that winning smile of his and said "No, just golfing." Then there was Alexander Woolcott, with another smile entirely individual, and very happy in its expression. He had acquired a few pounds. "How do you do it?" "Swimming," he said. "But aren't you afraid of sharks?" "Not a bit," he replied. "A germ is quite as likely to get you as a shark. And just think of all the germs in the city!"

Mr. Metcalfe of *Life* still wore his serious look, but he wore it "with a difference." I was pleased to note that those present came dressed for hot weather. Only a half-dozen young women attempted to dress as they would in the mid-winter season, and they looked fearfully out of place. The thinnest summer frocks were the fashion and the men wore Palm Beach suits or assorted coats and trousers as pleased their fancy. A young woman sitting next to me nearly drove me from my seat by shivering and smothering herself in a new, white-fox, fur skin. I glanced at her to observe whether she possessed any glimmer of intelligence. She must have understood my thought, for she hastily dropped the fur and began to fan herself. If these young

women could only know what real men think of their fur-wearing, I am sure they would very hastily abandon such a silly fashion. Nine times out of ten it takes an empty head to adorn a fur neckpiece. I have heard so many men of intelligence and good taste express their opinion on the subject that I would advise foolish girls to think twice before wearing once.

I received a letter a few days ago from a man who must have agreed with what I said recently on this same subject. He writes:

"Hats off to you, Madame Critic, for puncturing the silliest fashion fad of the season—the wearing by some of your sex of furs with July-August gowns. If the women who thus array themselves knew what men say of the

but we were scarcely prepared for the shock of the coat which provided the entanglements of the play being of Russian sable, very long and wide and heavy. It would have looked so comfortable in mid-winter. But on the hottest day of the year!

Fancy!

After awhile, though, we gazed upon that coat as upon a good joke, and we grew to like it, so long as there was a considerable distance separating it from us. And we extracted much interest from speculating upon the feelings of the three actresses who were obliged to take turns at wearing it for some minutes at a time and look perfectly cool and delighted while so enveloped. I also wondered whether the producer of the play had been thoughtful enough to secrete some cooling electrical device within its yards of skins. Another fur coat, a poor skimpy affair, owned by the stenographer, figured, but it was lacking in warmth of appearance.

I must say I enjoyed "Coat Tales"



LOUISE DRESSER.
Now Appearing in "Coat Tales," at the Cort.

combination they would quickly decide that men are not as easily fascinated as the wearers of the hot and cold make-up think. If furs are to be adopted by the sex for mid-summer, why not earmuffs by men with Palm Beach suits? Keep up the attack until the fad is driven to cold storage."

Don't you love that expression, "hot and cold make-up?" It is original with the letter-writer, too.

I know one young man who quarrelled so seriously with his fiancée on the subject of a shoulder rug of fur that their engagement is broken for good. "I thought she had more sense," he confided to me. "I didn't want my men friends to laugh at me," he continued, "so I asked her to leave the fur at home. She wouldn't, so that ended everything. She called the fur thing a 'throw.' It was a *throw* all right, with a strong kick by way of good measure."

But to return to the Cort Theater and the opening of the new play. It was called "Coat Tales," and the tales were told by a splendid cast. No one knew what the plot would reveal—we supposed a coat would figure importantly,

very much. But then I wasn't looking for the squeaking of the machinery, as some of the critics seem to have been. After a particularly good laugh at the close of the second act I was taken off guard and expressed my opinion to rather a cynical writer.

"That was awfully funny, wasn't it?" I asked enthusiastically.

"I guess you haven't seen one in a long time," came his reply. Louise Dresser, looking as cool and lovely as ever, made new friends in a role which gave her very little to do. Miss Dresser had wisely chosen to wear a filmy creation of dead white. This as a setting for her blond beauty gave a summery touch which counterbalanced the mid-winter one of the sable coat and its humble imitation.

Tom Wise was the life of the entanglement. It didn't matter a bit to him that only a few weeks ago he had astonished us by his Falstaff, for not one Shakespearian mannerism did he bring from the Criterion to the Cort; so those people who feared that his sudden climb up the classical ladder might have gone to his head could discover not a single symptom of a greater

self-appreciation than before. It is so easy to carry some little hint of the atmosphere of a former great role to the making of a new and lesser one, but Mr. Wise was the same, easy-going, modern person as he was before he and Falstaff shook hands and congratulated each other upon having met.

Maud Hanaford was a charming stenographer and won general approval by an interpretation which was true to life and not one of those horribly distorted types we usually see as representative of young women who are called upon to take dictation in a married man's office. One doesn't have to be loud-mouthed and brazen-mannered to make an audience laugh. Miss Hanaford proves this. Richard Tabor, too, made the juvenile free from affectation and was well liked.

George Anderson, often thoughtlessly described as "Fritzi Scheff's husband," made a distinct hit as one of the husbands. Mr. Anderson showed that he is a good enough actor "on his own" to be able to dispense with the usual explanation as to his identity. I must confess I never really liked him before, but in "Coat Tales" he has found a role which makes his audience warm up to him. He was completely at ease in this farce and kept up the pace set by Mr. Wise splendidly. The two work well together and without interfering in any way with each other.

Douglas Fairbanks sat enthroned in a spacious upper box and kept an interested eye and an encouraging smile on his friend and former partner in laugh-extraction while Mr. Wise smiled back whenever he got the opportunity.

These two smiles, each so unique, have been very valuable to their possessors. No one ever thinks of speaking of the eyes of either Mr. Wise or Mr. Fairbanks. I venture to say that the majority of people would acknowledge that they had never noticed them, but one and all would add, "But I like his smile." Mr. Fairbanks' smile is his fortune. Everybody knows that. He is a good actor, yes, but without his smile what would he be? The same with Mr. Wise. Can you picture him with a mouth drooping at the corners or fixed in straight-line severity. It wouldn't be Wise, would it?

Speaking of smiles, Mr. Cort himself has an attractive one which confirms his reputation for having a kindly nature. He was present at the opening to see the first play of the new season safely launched.

MARIE B. SCHRADER.

ACTORS SAVING MONEY

A look over the list of present-day theatrical stars refutes the old-time belief that shiftlessness is the curse of the profession. In times past footlight favorites used to spend money as fast as they got it, with no thought of the morrow. To-day the number of actors more than comfortably well off runs into thousands and another legion is putting by the money to emulate their example. Many suburbs of this city can be found where one or more homes are owned by performers, and in some of the suburban settlements, such as Freeport, the actor colony constitutes about one-half the population. The actor has become a home man, a saving man, and, therefore, is a more contented player and a better citizen. Some of the thrifty thespians and the amount of worldly goods they are credited with owning are: David Warfield, \$1,500,000; William H. Crane, \$750,000; William Gillette, \$700,000; Edgar Selwyn, \$700,000; Chauncey Olcott, \$500,000; George M. Cohan, \$500,000; May Irwin, \$500,000; John Drew, \$300,000; Francis Wilson, Otis Skinner, Frank Daniels, E. H. Sothern and many others are also in comfortable circumstances. —Pittsburgh Dispatch.

Personal

BRADY.—For the first time during his twenty-six years in theatricals, William A. Brady is enjoying a few quiet moments out of business hours. He has taken a villa at Stamford, Conn., and, with his wife, Grace George, is spending a few hours a day midst the hum of the bees.



EDWIN BRANDT.

BRANDT.—Edwin Brandt appears in a new photograph on this page. Mr. Brandt's record is one that speaks for itself, having created prominent leading roles for Rich and Harris, Liebler and company, Henry B. Harris Charles Frohman, Klaw and Erlanger, and George C. Tyler. Mr. and Mrs. Henry B. Harris referred to him as "William Gillette No. 2," an appellation that has stuck to him, and later in Charles Frohman's production of Conan Doyle's "Fires of Fate" he was mistaken for Mr. Gillette at the opening performance in Chicago.

CROSS and JOSEPHINE.—F. Ray Comstock has announced the engagement of Willington Cross and Lois Josephine, the well-known vaudeville team, to play important roles in his new musical comedy production, "Go To It," which will open the season at the Princess Theater early in October.

DAVENPORT.—Edgar L. Davenport has returned to the city from the Wharton Brothers' studio, Ithaca, N. Y., and has been engaged by Rolfe Photoplay Company in support of Lionel Barrymore in "The Upheaval."

DORALDINA.—When Doraldina scored with Lew Fields in "Step This Way," Broadway asked, "Who is she?" She was born in Barcelona, Spain, twenty-three years ago, and she was brought to America when she was eight years old. Her father was a merchant and made frequent visits to America before Doraldina was born. Her mother's father was a Frenchman; her mother's mother was a full-blooded Black Hawk Indian. Doraldina therefore gets her olive skin and her salmon pink complexion from her Spanish father and her maternal grandmother's Indian stock. When Doraldina was a young girl she was taken to the Hawaiian Islands by her parents. There she became acquainted with the hula dance. She says that there are over two hundred varieties of the hula, and that her dance is merely a composite of the various hula dances she learned

while residing at Hawaii. While desirous of becoming a professional dancer, it was not Doraldina's purpose to give public exhibition of the hula. When seventeen years old she returned to her native city of Barcelona, Spain, with the purpose of learning from the best masters the dances of that country. For two years she was under the instruction of Raphael Vega, the leading teacher of dancing of Spain. Vega has been teaching dancing for forty years in Barcelona, and it will be recalled that he brought a troupe of Spanish dancers to this country some years ago. After studying two years with Vega, Doraldina became a favorite in the principal theaters of Spain.

FEALY.—Oliver Morosco has engaged Maude Fealy for the leading role in "The Brat," originated by Maude Fulton in the Los Angeles production, which ran ten weeks. Miss Fealy will appear in "The Brat" in Oakland, Cal., on Aug. 14 and tour the West until Autumn, when she will leave to open in the leading role in "The House of Glass."

HALPERIN.—Nan Halperin has just started in San Francisco upon the longest contract ever issued by the United and Orpheum booking offices. Miss Halperin will play exclusively in vaudeville for three years, her contract covering thirty-five weeks each season. M. S. Bentham brought Miss Halperin to Eastern vaudeville two seasons ago, and in that period she has developed into a headliner.

HAUERBACH.—Otto Hauerbach, besides writing "The Silent Witness," which will be seen at the Longacre Theater on Thursday evening, is also at work on a comedy for Charles Dillingham, and at the same time is getting ready for the production of his latest farce, "A Pair of Queens," for H. H. Frazee. Mr. Hauerbach has also completed the book of a new operetta for which Rudolf Friend has written the music and which will be produced by Arthur Hammerstein.

HEDMAN.—Martha Hedman returns to the cast of "The Boomerang" at the



(C) Ira L. Hill, N. Y. C.

MISS OTTOLA NESMITH.

Who Recently Completed Her Long Engagement with Margaret Anglin in "A Woman of No Importance."

Belasco Theater to-night. Her place has been taken during her absence by Yvonne Garrick. Madge Kennedy is also back in the cast of "Fair and Warmer" at the Harris Theater.

HOLMES.—Helen Holmes will soon close her bungalow at North Asbury

Park and commence her season under Joseph Hart's management in vaudeville. Later in the season she will be presented in a new play.

KAIER.—Charles F. Kaier, of Mahoney, Pa., was called before Mahoney City Lodge 695, B. P. O. Elks at a recent meeting and presented with a life membership card and a gold case emblematic of the order. Mr. Kaier is also a member of the Friars, a well-known theatrical organization and also the Green Room Club, with rooms and offices in New York City. He is also a member of the Manufacturers Club and the Quaker City Motor Club, of Philadelphia.

KING.—Allyn King, now in the "Follies of 1916," is a Southern girl of seventeen. Miss King was born in Winston-Salem, N. C. Miss King recently played the prima donna role of the "Follies" for a week when Ina Claire was out of the cast, and her work won the commendation of Flo Ziegfeld and Ned Wayburn. Her father was a physician, who left his family well provided for. Bad investments swept the little fortune away, and at the age of fifteen Miss Allyn went on the stage to support her mother and sister. She made a plucky fight of it, and her chance came last Spring when a travelling showman saw and heard her in a New Haven cabaret and immediately informed Mr. Ziegfeld that he had made a "find." The impresario of the "Follies" sent for Allyn and her mother and immediately signed her for the "Follies of 1916." Besides playing the "Follies" she goes up to the Aerial Gardens, where she is featured in the "Midnight Frolic." Sir Herbert Tree, who watched her work one evening in company with Arnold Daly, turned to him and said: "That girl will accomplish everything in the theater."

LASCELLES.—Ernita Lascelles is requested to send her address to THE DRAMATIC MIRROR.

MCCAULL.—Charles D. McCaull, for the past twenty years general manager for William A. Brady, has resigned that position in order to become general business manager for the Marbury-Comstock company, handling four companies to present "Very Good Eddie" this coming season. The company now at the Casino will remain there indefinitely. There will be three other companies on tour, and these will keep Mr. McCaull busy in the future. His offices will be in the Princess Theater on West 39th Street.

NESMITH.—Miss Ottola Nesmith is back in town after a Summer vacation with army relatives at Fort Ethan Allen, Vermont, where she sought the Summer breezes upon completion of her engagement with Margaret Anglin in "A Woman of No Importance." Until further notice Miss Nesmith can be addressed in care of THE MIRROR.

SEYMOUR.—Pauline Seymour writes THE MIRROR from Windermere Lodge that she is "camping on Lake Winecook preparatory to the very arduous labor of looking for a job on her return." Her note continues: "Such a task requires all the health and strength I can gather from the bosom of mother nature. Chasing the elusive in November is bad enough, but in New York in the month of the Caesars, Mother of God, pray for us! Am writing this on the front porch, which overlooks the lake with a southwest wind blowing through a garment as closely resembling the first figments of Mother Eve as the shade trees and screens allow. Can't box this lovely breeze and send it to you, but sincerely hope your elec-

tric fan don't go out of commission, as I am told you have been having some temperature. Have been getting my MIRROR every week, even if I am in a dry State and out of God's country. Best wishes to the best and cleanest dramatic paper in the country."

THEISSEN.—John B. Theissen, formerly assistant dramatic and music editor of the Cincinnati Enquirer, has been engaged as dramatic and music editor of the Northern Kentucky Messenger, a



EDWARD WOODRUFF.

new afternoon daily which promises to make a marked impression in the journalistic field through Covington, Newport, Lexington and the smaller cities of Northern Kentucky. The new daily has already insured itself a tremendous circulation by a large clientele as a weekly paper, but its inauguration as a daily promises to make it one of the most popular newspapers in Northern Kentucky. At present these cities have only the Kentucky edition of the Cincinnati papers to fill their wants. The influence of the paper among Cincinnati theatricals will be widespread, as it will circulate through a very large percentage of the Cincinnati patronage on the Southern side of the Ohio.

WALDMANN.—Eduard Waldmann, who has been on the Lyceum Circuit the greater part of last season with his company in "David Garrick" and "The Taming of the Shrew," has returned to New York, and is arranging his tour for next season. Mr. Waldmann claims that throughout the country there is greater interest in the spoken drama than any time within the last six years.

WOODRUFF.—Edward C. Woodruff's success as an actor has been backed by fifteen years of experience. The past three seasons he has spent as a stock leading man, playing over four hundred parts, which have embraced everything from society leads to old men. Mr. Woodruff says: "If you forget the stock actor and each week be a production actor you can get best results." He finds his greatest pleasure in character leads, and attributes much of his success to close application and hard work. Mr. Woodruff has spent one year with Elbert and Getchell company at Des Moines, Iowa, and two seasons with Famous Baker Players at Portland, Ore. He has a strong personality, youth, experience and versatility, and while he likes stock is also glad to appear in productions. His name has been associated with many dramatic successes during his career as an actor.

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"The Mirror," the Representative Dramatic Journal of America. —London Pelican
 "Our Authoritative Contemporary," The Dramatic Mirror. —New York Life

WHY TAX THEATERS?

It is a safe rule to go by, that whenever an urgent necessity arises for raising revenues the blow falls heaviest upon theaters, on the assumption that popular amusements are a luxury. Hence we have Congress in the new revenue bill project a new tax on theaters of one-half of one per cent. on the gross receipts of all theaters.

The tax does not fall on the public, but on the manager, although obviously the aim is to make those pay the tax who seek entertainment.

The public buys expensive silverware and lavishes fortunes on dress, yet no statesman ever proposes to put a special tax on the Tiffanys, Gorhams and the big dressmaking establishments. Therefore it is discrimination.

The public can dispense with amusements if it becomes oppressive, but the legitimate manager has no such alternative. He has built his playhouse in good faith and in full reliance that the government will protect him against discrimination. He cannot safely increase the price of admission, but if he does increase his prices the public will stay away and leave him with a costly production on his hands.

Why should the manager be specially taxed for providing entertainment for the public while those who cater to its luxuries on a far greater scale are left unscathed?

WHY SO SERIOUS?

"Drowns Himself Over Failure as Dramatist" is the heading of a brief paragraph which recorded the suicide of ARTHUR J. RYAN, a lawyer, in Central Park Lake, one morning last week.

It is not in a spirit of levity that we make a record of this tragedy in the life of an ambitious young man who might have had a happier fate had he drowned his disappointment in liberal libations of mint juleps instead of Croton water.

He should have remembered that thousands of young men depart from the straight road of a legal career to enter the crooked pathway of a playwright, only to find it ending at the outer door of a theatrical magnate calmly smoking a black cigar in his inaccessible lair in placid oblivion of worthy ambition knocking at his portals.

Thousands, we say with ambition bumping against an imperturbable office boy, whose glimmer of conscious intelligence falls like a pall upon the deli-

cate fibres of aspiring authorship and snuffs out hope as a draft from an open window extinguishes a guttering candle.

This particular young man might have proved an able lawyer. As an able lawyer he might have gone to the United States Senate, or he might have become President. No playwright ever became a President, not even the president of a transfer company with a theatrical warehouse at the other end.

The highest distinction that any dramatist ever aspired to was to own a country home and have two automobiles and a catboat.

Regard AUGUSTUS THOMAS, a superb post prandial dispenser of wit and philosophy, and an effective speaker on the hustings. The only time he became a candidate he failed, though thousands and thousands of stalwart American voters had been moved to laughter by his humor and to tears by his pathos. The great underlying reason was that no one takes a playwright seriously. He comes of a mock world, and people complacently say he ought to stay there. It is the perversity of human nature, with a lingering trace of early piety in our American constitutions.

God wot there is enough disappointment in a playwright's career to drive a dozen to suicide a week; but how few, after all, choose that respectable method of self-effacement? Some find surcease of sorrow in one way, some in another. Few feel the miscarriage of their life's mission seriously enough to drown themselves. We cannot conscientiously recommend the method to the untired playwright. We are less scrupulous in saying that we wish some who have had their plays produced had perished that way. But in such cases we have tangible grounds for our convictions. Why should suffering be general, while there are ways to make it individual?

The trouble is that the playwright has no precedents, no landmarks, no sign posts and no authorities. The lawyer has his Blackstone; he has certain definite principles to guide him, he has a profession. He may be honest and succeed at his trade; but neither honesty, nor established principles, nor anything else in the nature of a guiding spirit rules the destiny of the dramatist. His honesty does not recommend him; uprightness of purpose does not aid him. He is a creature without rules or regulations. His fate often hangs on the whim of a star who dislikes his second act because the dress of the period is not becoming to her. His

destiny too often hangs on the versatility of genius which decides whether he can successfully convert a tearful scene of heart-breaking pathos into a riot of mirth for a star who happens to be deficient in the quality of inspiring sympathy.

The playwright is a perpetual shuttlecock between self-satisfied managerial callousness of spirit on one hand and a stringed instrument of superheated human emotions on the other. He is constantly swinging like a pendulum between a hysterical extreme and a placid state of morose indifference.

Woe be to the finely-tempered soul that suffers itself to be deluded by the fine externals of art. At bottom every art is a trade, and the playwright's trade has not only to be mastered in detail, but in the end is only a fantastic creation of hysterical whims or ultra practical handicraftsmanship. It is the trade of a cobbler with a delicate veneer that deceives the eye. A play is only a crude bit of carpentry with a piano finish, and sorry the lot of him who takes his trade seriously.

UNJUST TAX ON THEATERS

(From the New York American)
 The theater managers are thoroughly justified in their protest against the clause in the new revenue bill placing a tax of one-half of 1 per cent. on the gross receipts of all theaters. It is an obvious discrimination. The theaters demand from the Federal Government no special assistance or protection, and there is no more reason why they should be the subject of special taxation than baseball, horse racing or any other public amusement enterprise.

While the tax is levied directly upon the managers, some share of the burden will inevitably fall upon the actors. These men and women as a class contribute more to public charities and benevolent purposes generally than any other in the world. It is both unjust and ungrateful to make them the subjects of special taxation which, as a rule, they are least fitted to bear.

The revenue bill is so full of flaws that material amendment may be expected in the Senate. It is to be hoped that one of these amendments will be the elimination of this tax which, while trivial in the amount of revenue it will produce, is both burdensome and unjust to those upon whom it falls.

AUDIENCES WANT TO HEAR

MILWAUKEE, July 29, 1916.

Editor MIRROR.—I certainly enjoyed your article in this week's MIRROR, "Playgoers Want to Hear." I have found without exception in all theaters I have been in the same trouble, especially the women, who think they are speaking in their own houses instead of a theater where people pay to hear them. When I was a gallery god in Philadelphia we were in the habit of saying "Louder, please," when we could not hear what they said on the stage.

I was a stage-manager for many a year, and I would often go front and listen in the last row of seats, and any of the company whom I could not hear would be informed of it, so that my various managers never had any complaint from the front, as is the case to-day, and as I know from managerial experience.

My early training always made me speak my lines so as they would be heard, especially if they were fat.

Yours truly, GEORGE CONWAY.

WHY DO THEY DO IT?

Full of pride as we are of the Variety profession, we sometimes get nasty shocks, writes Thomas Reece in the London *Encore*. Take a case that occurred last week. It was at a London Hall, and embedded in a programme of generally high merit. A comedian came on—a man of whose comic ability there should be no doubt. But his material. One of his contributions went the limit. It purported to be a patriotic recitation with the items arranged alphabetically. We have no fault to find with patriotic recitations or flag-wagging, but these things must be based upon common sense and knowledge of the facts of the situation. Whatever our view of the German foe may be, with all that we know of his atrocities and so on, there is not one of our soldier boys at the front who would designate him a coward. He is found to be a hard, untiring foe with fully the average share of a soldier's bravery. In this alleged patriotic recitation the enemy was labelled a coward and a man who ran immediately the battle began. Half a dozen times in the course of these verses similar and still more clumsily worded sentiments were uttered. Finally this crude performance contained a gem to the effect that this country would never need conscription because we could always raise a sufficient number of volunteers. This, by the way, after more than six months of conscription. Evidently the humorist responsible for this production must have perpetrated this effusion quite early in the war, and the comedian performing it has not troubled to have the matter brought up-to-date. Three parts of the audience sat in pained surprise, but applause from the small boys in the topmost gallery carried the thing through.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

Y. Y. X., Berkeley, Cal.—We have no record of the people you mention as having any theatrical experience.

PLAYWRIGHT, California.—Sorry, but we cannot locate any agencies in London that would meet your requirements.

C. P., Boston, Mass.—According to our records Sylvia Cushman was last with the Ben Craig Players, Waltham, Mass.

E. W., Wilkes-Barre, Pa.—We have no address for Rita Knight. A letter addressed to her will be advertised in our letter list.

E. G., New York City.—The review of "The Birth of a Nation," was published in THE MIRROR dated March 10, 1915. We have no MIRRORS for sale containing this review.

G. H., New York City.—Frances McGrath and Edwin Abbey are with the Clark Brown Company, Hamilton, Ont., Canada. We do not know where Fred House is at present.

T. P., Bozeman, Mont.—Address Arthur W. Tams, 1600 Broadway, New York City. (2) Elizabeth Marbury produces musical comedies. Her address is 105 West Fortieth Street, New York City. We would appreciate further information concerning "Delftland," to thoroughly trace our records.

PITTSBURGH Reader.—Carl Brickert is with Metro Picture Corporations, 1476 Broadway, New York City. Edward Martindell, leading man with Madame Petrova in "The Eternal Question," began his professional career as a singer. His first appearance upon the stage was with Lulu Glaser. Later he was starred in "The Alaskan," "Totem Pole Pete," "The Commanding Officer" and "Behold Thy Wife." Mr. Martindell's last stage appearance was with Richard Carle and Marie Cahill in "Ninety in the Shade." Pittsburgh is to have a musical stock company this coming season. The opening date has not been announced.

DEATH OF GENE HODGKINS

Eugene K. Hodgkins, well known in vaudeville, died on July 31 at the home of his father, Edwin L. Hodgkins, a prominent business man of Louisville, Ky. Mr. Hodgkins was stricken with nervous breakdown in St. Louis, Mo., last November and was taken to his home. Later heart disease developed.

Mr. Hodgkins was born in Louisville and was graduated from the Louisville Boys' High School. He attended the University of Louisville for two years but gave up the study of medicine to go on the stage. He gained his first position by winning an endurance piano playing contest, and he traveled with small road companies for a time.

Mr. Hodgkins entered vaudeville five years ago. While playing abroad he married Irene Hammond, of London, England, and with Miss Hammond appeared in the New York theaters in a novelty dancing and musical act. Early in 1915 Mrs. Hodgkins went back to London, leaving her husband in this country. It is said that they became estranged and that Mr. Hodgkins could not dismiss the tragic culmination of the romance from his mind. At least, he is said to have brooded over his affairs until the nervous breakdown resulted. He had just produced a new act, "La Cafe Futurist," when his illness came.

The funeral was held in Louisville on Aug. 2 and burial was in Cave Hill.

THE MIRROR ON THE NEWSSTANDS

On account of the vast increase in cost of paper, ink, engraving, etc., we are compelled partly to restrict THE MIRROR returns from the newsdealers.

This regulation has already taken effect on THE MIRROR as well as on other papers. Many of the biggest dailies have adopted a rule making their papers strictly not returnable.

This notice is being given you, so that you may be sure to get your copy every week. Place a regular standing order for THE MIRROR with your newsdealer. In this way, you will protect yourself, the newsdealer and us.

N. Y. DRAMATIC MIRROR

W. A. BRADY'S NEW PLANS

Many Dramas on List—Mantell to Return to Stage

William A. Brady has announced plans for the coming year. Robert B. Mantell will return to the stage in October in Shakespearean repertoire, which will include "Richard II."

Mr. Brady will open the Playhouse during the week of Aug. 21, with a new play written by Jules Eckert Goodman, entitled "The Man Who Came Back," in which Mary Nash will play the chief role. During the middle of October, Grace George will commence her season in repertoire at the same theater. The Forty-eighth Street Theater will open Monday, Aug. 21, with James T. Powers, in "Somebody's Luggage," by Mark Swan, which will be followed by George Broadhurst's play, "Rich Man Poor Man."

It is also announced that Montague Glass and Jules Eckert Goodman have collaborated in a play written about a Jewish business woman, on which rehearsals will start immediately. Alice Brady will have the feature part in "The Bargain Counter," a new American play Mr. Brady has obtained from Owen Davis. Madge Kennedy is also to have a new production.

Other plans announced by Mr. Brady include the early production of "Sinners" in Boston and Philadelphia, and the revival of "Little Women," with Jessie Bonstelle, which will be sent on tour through the South and West. An elaborate production of "Way Down East" is promised for this city and Boston, and will mark the twentieth consecutive year of the comedy.

Mr. Brady's season will have a novel feature. He intends to have motion pictures made of his New York productions with their original casts, which will be shown in the smaller cities of the country at the same time the plays are running here.

AMES HAS TWO PLAYHOUSES

Will Manage The Little Theater and the Booth—Openings Soon

Mr. Winthrop Ames, who has been recuperating for the last year, is back in town and will assume management of the Little Theater and the Booth. He will inaugurate the season at the Booth, Sept. 4, with the production of "Pierrot the Prodigal," a pantomime classic, by Michel Carré, with music by André Wormser. A quarter of a century has elapsed since this wordless play was first acted here at Daly's Theater, under its original title of "L'Enfant Prodigal." In producing "Pierrot the Prodigal," Mr. Ames will have the co-operation of Walter Knight, an English manager, who has arranged to bring to this country the same company of artists that achieved an emphatic success with the pantomime in London last year, where it ran for nine months. In order to satisfy the demand for a continuance of its run it was transferred from one theater to another, and the piece found a home on the stage of three playhouses in the British metropolises.

At the Little Theater Mr. Ames hopes to produce four new plays, all by authors of distinction. In addition to a unique entertainment for children that will be given at special matinee performances and that will be conducted in an entirely separate way from the regular night performances.

Among plays which Mr. Ames is said to have in preparation for his theaters, but which are not named in the statement, are "The Wrong Box," Granville Barker's dramatization of Stevenson's work of that name, and a farce, "From Saturday to Monday," by William J. Hurlburt.

MANY NEW PREMIERES

Dramatic Productions Scheduled for New York and Nearby Cities

With the approach of Autumn managers are preparing for their new seasons. Many productions are scheduled this month for New York and nearby cities. What is expected to be one of the most important of the forthcoming plays is "The Happy Ending," a fantasy by the MacPhersons, which Arthur Hopkins is to present. It will have its first performance at the Shubert Theater on Aug. 21, and Miss Helen Moller, who has been a member of the Washington Square Players, will be in the company. She is the first of that company to successfully graduate from the ranks of the amateurs to professional standing on Broadway.

Eugene Walter's dramatization of "The Little Shepherd of Kingdom Come" will be presented by the Shuberts in Boston on Labor Day. Later, it is announced, the piece will be brought into New York.

Winchell Smith and John L. Golden will present "Turn to the Right" at the Broadway Theater, Long Branch, to-night. The play will begin an engagement at the Gaiety Theater here the latter part of August.

James T. Powers is to appear in "Somebody's Luggage," a farce, by Mark Swan, which will open the Forty-eighth Street Theater on Aug. 21.

"The Little Shepherd of Kingdom Come," Eugene Walter's play, made from the novel of John Fox Jr., will be produced in Boston, Mass., on Labor Day by the Messrs. Shubert and later will come to New York.

"THE FLAME" AUGUST 31

The first performance of Richard Walton Tully's new play, "The Flame," will be given at the Lyric Theater on Thursday evening, August 31, instead of on Labor Day as previously announced.

COREY AND RITER READY

New Managers in Town Have Six Attractions Booked, Some are First Timers—Cohan and Harris Also Announce

The MIRROR printed a special article a few weeks ago announcing that two new theatrical managers had appeared in the theatrical zone, Messrs. Madison Corey and Joseph Riter. They are now ready to tell the theater-going public what they are going to do. Their arrangements are complete for the production of five new plays, one with music, a new operetta.

In Boston, Mass., on Aug. 21, after preliminary performances in New London, Conn., and Pittsfield, Mass., the firm will introduce a musical play, "The Amber Empress." The score is by Zoel Parenteau and the book by Marcus C. Connelly. The orchestra will be directed by Max Bendix. In the company are Miss Mabel Wilber, Thomas Conkey, Donald Macdonald, Miss Louise Allen, Miss Claire Lorraine, Fred Lennox, Miss Marie Horgan, Colin Campbell and numerous others. "The Amber Empress" will be seen in New York later.

On Oct. 2, in Atlantic City, N. J., Mrs. Minnie Madden Fiske will begin a tour with "Erstwhile Susan," the comedy in which she was seen last season at the Gaiety Theater. Her company will be that which was with her here and will include Miss Madeline Delmar, Henry Mortimer, John Daly Murphy, Robert Stowe Gill, William Muehe, Miss Wylda Millison and Miss Anita Clarendon.

In November Messrs Corey and Riter will produce a comedy on which Miss Harriet Ford and Harvey O'Higgins are now at work. They are the authors of "The Argyle Case," "The Dummy," "Polygamy," and "Mr. Lazarus." Before Christmas the firm will produce a farce by Frank Ferguson called "For One Day Only." Mr. Ferguson has been contributing one-act plays to vaudeville several years. The firm will produce later in the season two other plays as yet unnamed, both by American authors. In the Spring will come a light opera from foreign sources.

Cohan and Harris announce the following list of new plays. The list was unavoidably crowded out of the MIRROR last week.

"Irene O'Dare," a comedy by James Montgomery, which will be presented for the first time at the Stamford Theater, Stamford, Conn., on Monday night, August 7, with this cast: Willette Kershaw, Adele Holland, Annie Mack-Berlein, Isabelle O'Madigan, Mae Hopkins, Lily May Stafford, Edith Spears, Harriet Ross, Adelaide Hastings, Allan Dinnehart, Gardner Crane, Clarke Silvernail, Cameron Matthews and Edward Mack. The date of the New York opening has not yet been settled.

"The Moral Code," a new play by Cyril Harcourt, author of "A Pair of Green Stockings," and others, the first production of which will be made at the Broadway Theater, Long Branch, N. J., on August 17. The principal roles will be assumed by Olive Tell, Doris Sawyer, Frank Kemble Cooper, T. Wigney Percyval, one of the authors of

"Grumpy"; Vernon Steele, Richte Ling and F. G. Harlev.

"The Cohan Revue, 1917," another edition of the musical extravaganza of last season, which will begin its New York engagement on Christmas Night. Other plays announced for production are "Speed Up," a farce by Owen Davis; "The Road to Destiny," by Channing Pollock, suggested by O. Henry's story, "Roads to Destiny"; Chauncey Olcott in a new piece by George M. Cohan; "Buried Treasure," a comedy of romance and adventure, by Rida Johnson Young; "I Love the Ladies," by Emile Nysitay and John Richards, and others to be announced later.

"The Cohan Revue 1916," which is to begin its out-of-town tour in Atlantic City on Monday evening, Aug. 14, and, after a week at that resort, open at Geo. M. Cohan's Grand Opera House, Chicago, for an indefinite run, will have its original cast, including: Valli Valli, Elizabeth Murray, Lila Rhodes, Miss Juliet, Richard Carle, Charles Winninger, Frederick Santley and others.

Leo Dietrichstein will resume playing "The Great Lover," this time at the Candler Theater, where he is to open on Monday (Labor Day) night, Sept. 4. The company will include Betty Calish, Arthur Lewis, Lee Miller, William Ricciardi, Julian Little, Alfred Keppeler, and Malcolm Fasset.

"Hit the Trail Holiday," with Fred Niblo as Billy Holiday, after a whole year's run in New York City, will open at the Apollo Theater, Atlantic City, for a week's engagement, Monday, Aug. 28, going from there to the Park Square Theater, Boston, for an indefinite run. Mr. Niblo's supporting company includes Hazel Lowry, Lorena Atwood, Laura Bennett, Joseph Allen, Purnell B. Pratt, and Edgar Halstead.

Max Marcin's "The House of Glass," with Mary Egan in her original role, will open at the Garrick Theater, Philadelphia, for an indefinite run beginning Monday evening, Sept. 25. Assisting Miss Ryan in this company will be Ada Gilman, Florence Walcott, Mary Gildea, Frederick Burt, Harry C. Browne, William Walcott, and Thomas Findley.

"The House of Glass" (Western), with Maude Fealy and a strong supporting company will begin a Coast to Coast tour at the Stamford Theater, Stamford, Conn., on Saturday evening, Sept. 23.

Cohan and Harris have also organized two companies to present "It Pays to Advertise." These will tour the more important of the minor cities of the East, West, North, and South.

The Bronx Opera House, which last year enjoyed the biggest season it has had since it was built and opened by Cohan and Harris, four years ago, will begin its 1916-17 season on Labor Day, Sept. 4. The opening attraction is to be Jane Cowl in "Common Clay."

RIVAL TO WHITE RATS

National Association Vaudeville Artists, Willard Mack, President, May Irwin, Treasurer

At a meeting held in the Columbia Theater building the first permanent officers of the National Vaudeville Artists, Inc., were elected July 27, as follows: President, Willard Mack; Vice-President, Hugh Herbert, Oscar Lorraine, Robert Albright and George McKay; Secretary, Henry Chesterfield, and Treasurer, Miss May Irwin. Twenty-five directors and an Advisory Board of twenty-five also was chosen. The organization is to have quarters in the American Theater building.

These officers are identical with the temporary slate named except for Eddie Leonard, who was originally named as president, and George McKay, erstwhile temporary treasurer. Both men expect to spend a good share of the coming season on the road and, therefore, declared they did not feel they would have the time to give over to the affairs of the artists.

Several committees were provided for, the most important of which were the insurance and entertainment committees. Of the latter, Eddie Leonard is the chairman, and under his direction an entertainment will shortly be given at the Palace Theater. Ever since the White Rats began to increase its membership, through the leadership of Harry Mountford, opposing factions in vaudeville have talked of a rival club. The White Rats, however, has steadily continued to enroll new members.

"YANKEE DOODLE DICK"

"Yankee Doodle Dick," a new comedy by H. Virginia Kline, will be produced by the Tenent Producing Company, a new theatrical firm. Robert M. Catts, organizer and director of the new company, is a real estate operator and a well-known member of the Lotus Club. Dorothy Tennant is his wife. The new comedy requires a large cast, which already includes Tom Moore, the motion picture favorite; Percy Helton, James Seeley, Grace Henderson, Harold Vosburgh, Scott Cooper, Lillian Dix, Aubrey Beattie, Edwin Forsberg, Joseph Adelman, Etienne Girardot, Everett Rutherford, Elsie Glynn, Robert Smith, J. K. Hutchinson, Ray Johnson, Jacques Martin, Rita Coakley, Marion Coakley, Tracey L'Engle, and Edith Maxham.

LEE KUGEL STARS EMMA DUNN

"Old Lady 31" Comes in to New York After Labor Day

Lee Kugel announces that in his forthcoming production of Rachel Crother's play, "Old Lady 31," Emma Dunn will make her debut as a star. Miss Dunn has heretofore been featured in a number of productions but never in a stellar position. Her meritorious work, beginning with "Peer Gint," and followed by her clever characterizations in "The Governor's Lady," "Mother" and "Sinners," established her as an actress of the first rank. It is Mr. Kugel's intention to make an annual production with Miss Dunn. The rehearsals of this play will begin on August 7 under the direction of the author. The first performance will be given out of town on Labor Day and after a preliminary tour of two weeks will come into New York for a Broadway showing.

C. AND H.; CANDLER NO MORE

Cohan and Harris Change Name—"The Great Lover" Opens House Labor Day

Cohan and Harris have changed the name of the Candler Theater. This playhouse was built and opened two seasons ago under the management and ownership of the Messrs. George Kleine, Sol Blume, and Sam N. Harris. It was recently purchased by Cohan and Harris and that firm now announce that it will hereafter be known as the C. and H. Theater, the new name to go into effect at once.

The C. and H. Theater (named from the initials of Cohan and Harris) will begin its regular Fall and Winter season on Labor Day night, Monday, Sept. 4, the attraction being Mr. Leo Dietrichstein in his comedy success, "The Great Lover."

STAMPEDE AND ZIEGFELD GIRLS

Last Tuesday night was Stampede night atop the New Amsterdam Theater. The champion lariat throwers of the world were the guests of Will Rogers and displayed their prowess with the rope. Many extra features from the Western spectacle were introduced into the Ziegfeld Midnight Frolic, including the Ziegfeld girls and gorgeous urban scenery.

ON THE RIALTO

A story is being syndicated in Sunday papers throughout the United States which has for its subject the refusal of Mme. Hannebique, a Parisian beauty and actress to be the "war bride" of Robert Lorraine, the actor-aviator. Mme. Hannebique's apologetic—graphic enough to interest the most biased reader of the "magazine sections"—in part follows:

"With all my heart and soul I loved Robert Lorraine. And I still love him—better than any other man in the world. We were engaged, but the date had not been definitely set. He was called to the colors. A hasty marriage was proposed.

"Instantly a picture flashed into my mind. A mental panorama of him fluttering skyhigh in his aeroplane, while very bombs from a huge Zeppelin above burst in unabated fury on all sides. Suddenly a chunk of shell shattered his right arm and tore a ghastly gap in his skull. He sprawled, a limp and lifeless mass, over the frame work. The engine clogged, and the machine turned turtle, and dashed like a dead weight into the surging waters of the North Sea, a thousand feet below.

"Another vision followed. I saw a tiny, blue-eyed babe clutching at my breast and asking for its father—a father who would never come home.

"I simply had to refuse Robert. The suggestion struck me as cruel and hideous—almost barbaric. Though it tore my heart strings, I broke off our engagement."

MORE PROOF OF SWISS EFFICIENCY.
News Item: "A Swiss editor has been fined for writing a poem."

A few weeks ago a cut of the Robins Players, of Toronto, adorned one of the stock pages of THE MIRROR. A line of type gave credit for the photography to George M. Dantree, THE MIRROR's Toronto correspondent. Mr. Dantree writes that he didn't photograph the group, and that he is not entitled to the honor of publicity. MIRROR correspondents are noted for their modesty.

Great Scott! Sarah Bernhardt not only threatens us with another farewell tour, but to do it in English, and with an artificial leg.

Comes George M. Cohan, actor, playwright and manager, to the land office at Albany and asks for a grant to the land under water adjacent to his new home site at Great Neck, L. I. This arouses the officials of North Hempstead who wonder what George wants with water rights—or something of that sort. Well—let George do it.

If you are not a lawyer it will tickle you to hear that when Oscar Hammerstein filed an application to be discharged from his liabilities, a woman—Odette Le Fontenay Coudert—comes into court and files a protest. And she increases the scream by adding that Oscar is rich.

FORD AND O'HIGGINS PLAY

Corey and Riter and Harriet Ford and Harvey O'Higgins have entered into a contract by the terms of which the latter successful team of playwrights are to deliver by November first a new American play to the firm for production at that time. The vehicle is intended for the use of a prominent player with whom the managers are now in negotiation and whose name will shortly be announced. Miss Ford and Mr. O'Higgins have a current Chicago success to their credit in "Mr. Lazarus," a comedy in which Henry Dixey is appearing. They will be recalled also as the authors of "The Dummy," "The Argyle Case," and "Polygamy."

NORA BAYES SINGS PEACE SONG

The "Peace Song," with music by Victor L. Schertzinger and words by Thomas H. Ince, being sung nightly at the Criterion Theater by J. G. Fields, has recently been published by Leo Feist. It has just been added by Nora Bayes to her repertoire of songs she uses in vaudeville. Miss Bayes will continue to use this song, for which she has obtained permission from Mr. Ince, until she gives up her brief vaudeville tour to appear in a new play by Katherine Cushman Cushing.

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VAUDEVILLE FIGHT IN OKLAHOMA

OKLAHOMA CITY, OKLA., Aug. 8.—Union sentiment was at a high pitch in Oklahoma City when Cora Youngblood Corson was made deputy organizer of the White Rats Actors' Union for this State. The stagehands had not asked for a raise of money in three years, though the advance in cost of living made such a demand reasonable, and were in a mood for taking action when unionized actors began to talk "closed shop" with stagehands and other union people about the theaters. So coming in the nick of time Cora Youngblood Corson was able to launch a union movement which is occupying the attention of show folks far and near.

There are several vaudeville theaters in Oklahoma City. The managers here have strong organizations and are influential

enough to draw their advertising from newspapers which offend them and give the fight here a National aspect by running ads which start off with this announcement: "National Vaudeville Artists, the real union actors and actresses, now appearing at the," etc. In opposition to this the Metropolitan Theater is playing White Rats Actors' Union talent exclusively, and makes a strong plea for union patronage. Miss Corson opposed the picket system as long as she could, but finally consented to espionage on the people who visited the theaters declared "unfair" by union organizations. This has brought things to a point where violence might occur any time. The Mayor of Oklahoma City is a theater manager, Ed Overholser, and it is a pleasure to record that both sides vote him fair and impartial. He is taking a strictly middle-of-the-road course and is winning friends every day.

The report that John Sinopoulou had bought the Metropolitan Theater appears to be well founded. For a time it was denied by both sides and yet lacks confirmation. The Metropolitan has been on the market for five or six years. Its sale to Sinopoulou will almost give him control of the local vaudeville situation.

Acts are hesitating to come here and the Chicago agencies sending talent here (Interstate and W. V. M. A.) are so hard up that acts are to come from the East via Memphis and Birmingham. The White Rats have this information and expect to be able to block the move.

The names of the White Rats acts which refuse to strike on instructions from their officials is not given out. It is said that every act refusing to obey orders is fined \$100. The managers are keeping the acts in the theaters day and night in order that they will not meet with union agitators or be in danger of attack.

MANAGER FOR MADISON SQUARE

Edward McCall, receiver of Madison Square Garden, has retained Harry Cochrane as manager of the big amphitheatre. Mr. Cochrane is arranging for several new exhibitions to be held next Winter. One of these will be an agricultural and cattle exhibition.

THE FIRST NIGHTER

"COAT-TALES"

A Farce Comedy in Three Acts by Edward Clark. Produced by Arthur Hammerstein July 31 at the Cort Theater.

Max Mandelbaum..... Willie Barrows
Artie Phipps..... Hyman Adler
Clyde Allen..... Richard Tabor
Jones..... George Anderson
Jim Barnes..... John Lewis
William Turner..... Tom Wise
Mrs. Allen..... Margaret Greene
Hazel Conners..... Maud Hanford
Mrs. Turner..... Louise Dresser
Butler..... Willis Evans
Deputy Sheriff..... Cliff B. Dean

If a manager has the hardihood to select the hottest night of a number of years on which to display his latest acquisition, it may be accepted as a token of his faith in the article he offers. And though we have seen better, Mr. Hammerstein's confidence in "Coat-Tales" is fairly vindicated.

Note the spelling of the title. It is not coat tails, but "tales." The plot has everything to do with a coat, but being a lady's fur coat (and on a hot night!) it is a tail-less coat, and we thus perceive a shrewd, ingenious suggestion of a smile in the title before we even see the curtain go up.

"Coat-Tales" is a pretty good midsummer night's farce, in which Tom Wise, Louise Dresser and several less well-known artists loom prominently. Wise has laid aside his Falstaffian proportions and reduced himself to normal circumference in the role of Louise Dresser's husband, a grouchy middle-aged lawyer who gets into various amusing complications with his pretty typist, all on account of a confounded fur coat which Mrs. Clyde Allen, the young, extravagant wife of his law partner, has brought over from the other side, intent on causing Clyde a surprise. This surprise is really an expensive affair—a matter of \$2,500—which is why she hesitates telling him on her arrival from Europe, and hesitates until the foundation for all the mischief is laid.

Her brother Artie happens to be temporarily embarrassed, and to get fifty to pay on a sure-winner horse to mend his general fortunes, disposes of the coat to Mandelbaum, hoping to redeem it. Louise Dresser sees the wonderful fur coat in Mandelbaum's window and feels that she must have it or perish, and since her husband won't invest in fur coats, no matter how cheap, his accommodating partner, Clyde, secures the coat from Mandelbaum and then concocts a scheme with Louise to have his partner present the coat to her as a Christmas gift. Now nobody but Clyde's own wife knows the value of the coat, nor does anybody know its pedigree, for otherwise there would be no farce. With this as a groundwork the chain of misunderstandings works through three swift acts, during which Hazel Conners, the pretty typewriter lady of the law firm, who wears an old fur coat, is drawn into the complication. Turner—that is, Wise—is caught kissing her instead of his wife, through an eye defect superinduced by the breaking of his glasses, and finally, after having been persuaded to risk \$100 on the real fur coat, in bestowing the garment on Miss Conners by an equally plausible mistake. And the solution is not reached until Mrs. Turner—Louise Dresser, that is—is the happy possessor of the coat, and her partner's wife, Mr. Allen, the rightful owner, finds it in her hands. Then the truth comes out. Mrs. Allen confesses her extravagance and recovers her valuable property.

The piece shows considerable skill in the invention of complicated situations which are farcical with a touch of realism, if not melodrama, and in preserving a logical sequence and keeping the interest at just the right point all the way. It is admirably cast, and while we have seen Wise in more unctuous roles, he is a happy embodiment of his character, while Miss Dresser plays with the real dash of a bewitching blonde, and Mr. Anderson interprets the part of the society member of the firm with easy grace. The role of the typist is in excellent hands: Maud Hanford makes it her own, and the warward brother is played with supreme confidence and artistic assurance by Richard Tabor. The part of a supernumerary old clerk is characteristically presented by John Lewis, and Mrs. Allen, the coat owner, is splendidly played by Margaret Greene. Mandelbaum is somewhat overacted but well colored by Hyman Adler, and John Sharkey gives a good account of himself as a detective.

COMING AND GOING

Helen Carow has been added to the cast of Richard Walton Tully's new play, "The Flame," which is now in rehearsal. For three seasons past Miss Carow appeared in "Peg O' My Heart," playing the title role during a considerable portion of that time.

Mr. and Mrs. Arthur Elliott made an outdoor production of "Julius Caesar" at their summer home, Bennington, Vt., on Aug. 3, 4 and 5. Mrs. Elliott directed. Mr. Elliott played Brutus and the remainder of the cast was made up of members of the Bennington Welfare Association, in connection with which the play was given.

Charles F. Orr has been engaged to sing the leading tenor role in Arthur Hammerstein's company, "Katinka." The company will go on tour early in September.

Miss Nancy Boyer has just closed a season of forty-eight weeks and is now at the Kittanning Hotel, Delaware Water Gap, motoring, golfing, and incidentally preparing for her opening at California in her new play, "The Little Lady from Lonesome Town," comedy drama, written especially for Miss Boyer by George N. Rosemer, which is due to open on the International Circuit in August.

L. M. Godstadt has confirmed the engagement of Maude Drury as prima donna for the musical farce "Look Who's Here," in which George Bickel and Harry B. Watson are to be starred.

Zelda Sears returned to New York last week to rewrite "The Heart of a Child," the piece which A. H. Woods tried out for Miss Sears. When the play is completed, Cathleen Clifford will be seen as the star. Margaret Fareleigh is to play with "The Happy Ending," now in rehearsal in New York, under the direction of William Gilmore.

When "Justice" goes on tour next season, after a short preliminary season in New York, John Barrymore and Bertie Mann will play the leading roles. Barrymore will later leave the company for a new play, and O. P. Heggie, also a member of the company, will replace him.

"Caliban," the Shakespearean masque produced at the Stadium in New York some time since, is to be revived in the Fall for a special tour. Gareth Hughes has been invited to return to the masque as Ariel, which he played so delightfully. Howard Kyle may also be with the company.

George Ralph, who returned to England last month to join the army, has been accepted and has received a commission. He is now "somewhere" in France.

The publicity department of "Very Good Eddie," at the Casino Theater, is now in charge of Mr. William A. Page, general press representative for Messrs. Comstock and Gest, who is also looking after the publicity on tour for the three companies which will present "Experience" on tour.

The title of Mary Lee Worthimer's Japanese comic opera, "The Romance of the Eta," has been changed to "Noto," the latter being the name of the principal female character of the opera. The first performance will be given at the Tock Theater, Buffalo, on Monday, September 18th.

"Look Who's Here," the musical farce in which Bickel and Watson will star, opens at Poli's theater, Washington, D. C., August 28, for a week's engagement, following which Baltimore will get a peep at L. M. Godstadt's new offering.

Francis Keenan Wynn is the name selected by Ed. Wynn, leading comedian of "The Passing Show of 1916," at the Winter Garden, for the son born to Mr. and Mrs. Wynn July 27. The boy is named after Frank Keenan, the actor, who is his grandfather.

Early in August Joseph Hart will present Miss Elsa Ryan, supported by Thurlow Hergen, in a new vaudeville sketch entitled "Peg—For Short," by Dion Titheradge.

It has been erroneously stated in this paper that Willis M. Goodhue spent the Summer at the seashore. Instead of that, Mr. Goodhue has been decidedly at work handling a motion picture attraction during the dog days. He is now business manager of "Very Good Eddie," his route taking him to the Pacific Coast, making his twelfth visit to the Golden Gate in eleven seasons.

Ina Brooks, who was with Julia Arthur last season in "The Eternal Magdalen," is spending the Summer with relatives in Portland, Ore. She is not idling altogether, however, as she is keeping up her scenario writing. Miss Brooks has not only appeared in pictures, but has already written and disposed of three "five-reelers."

Catherine Cameron has just returned from her vacation in Canada, where she was seeing her brother off, who is a lieutenant in the artillery brigade. She has just finished a successful tour in her new comedy sketch, "The Double Cross."

Miss Isadora Duncan has called her manager, Frederick H. Toye, that she has arrived in Buenos Ayres and entered upon her first South American tour. She will return to New York late in October for a tour of this country and Canada.

Thomas Dixon, Jr., and Roy Chandler, a South American producer, are en route to Buenos Ayres to arrange for the presentation there of "The Fall of a Nation."

C. Roltare Eggleston, of Philadelphia, has been appointed manager of B. F. Keith's Theater, Indianapolis, succeeding Ned S. Hastings, who has been transferred to the Cincinnati house of the Keith Circuit. Gus Shewalter, treasurer, will remain with Mr. Eggleston.

Miss Edna Brothers, the featured member of the company playing "The Might Have Beens," at the Orpheum, Los Angeles, is a protégé of Mrs. Fiske. As a schoolgirl she took an interest in amateur theatricals, but she was equipped with nothing but amateur experiences when she stepped into an important role in Mrs. Fiske's company in "Love Finds a Way" at two hours' notice.

Frank McCormack has been engaged by Messrs. Elliott, Comstock and Gest to take charge of the rehearsals of the three "Experience" companies which will go on tour next season. Rehearsals of these three companies began at the Manhattan Opera House Monday, Aug. 7.

Frank Herbert with his mother is now at Eagle Lake, Wisconsin, and will remain until he is called East for rehearsals. Charles Thropp, manager of the Germantown Colonial, is spending the Summer in Wildwood, and incidentally managing two theatres in that town.

ACTORS' EQUITY ASS'N

Report to Deputies of Council of the Meeting
Held Aug. 1

Members of the A. E. A. Are Most Earnestly
Urged to Send in Reliable Addresses to the
Office of the Association.



At the last meeting of the Council, held in the association rooms, 608 Long-acre Building, Aug. 1, 1916, the following members were present: Francis Wilson presiding; Messrs. Arliss, Christie, Coburn, De Angelis, Kyle and Wise.

New members elected: Margherita Sargent Duncan, William J. Kane, J. H. Lewis, Philip Leigh, Ethel Martelle, Blanche Morrison, Herbert Rawlinson, Hazel Sexton.

The association has a case wherein a manager contends that the actor who has given two weeks' notice to quit him as per contract, has no right to attend rehearsals for another engagement during these last two weeks even though he does not neglect any of the regular duties to the performance of which he is bound.

In speaking of the "A. E. A. Contract," it is usual to have in mind the form with the "two weeks' notice clause." But it should not be forgotten that we have contract forms "For the Season," "Run of the Play," "Stock," and "For Companies Playing Houses that Give More Than Two Regular Matinees Per Week."

When this column shall appear, the engaging period for another season will be on. Apropos of this fact we recommend the August number of *Equity* to all members. Read it.

It seems timely, in view of certain manifestations here and there, to state positively that as near as may be the affairs of the A. E. A. are conducted impersonally. The purpose has ever been to think of the cause and to avoid the corroding evil of self-exploitation that so often means the death of a united spirit. Councilmen perform to the best of their capacity what they are asked to do. Tasks are assigned to those considered best fitted for their accomplishment. It is the aim of those who study the actors' problems to invite into the deliberations of the Council only those who, for one reason or another, can most surely be of the greatest use in the association's progress.

Deputies of Council who served the A. E. A. last season are requested to advise the office of their next engagements. A continuation of their good work will be desirable.

We venture to offer the subjoined quotation from an editorial that appeared in the *New York Mail*, Aug. 3, viz.:

If Americans looked to America more and Europe less for artistic inspiration, it would be America needs an art that will glorify our country. It wants artists who will paint America and invest it with all the charm that we find in European settings. It needs poets who will breathe into the life of the people a passionate love of America, its hills, its rivers, its valleys, its forests, its canyons, its mountains, and its prairies!

It needs singers who will rouse the latent fires of true nationalism.

The painters, poets, singers, artists (including actors) mirror the soul of the people. They instill into the hearts of men the love of country, that is, nationalism.

BY ORDER OF THE COUNCIL

DIED

DOBLIN.—Jacob B. Doblin, an old-time tailor to the theatrical profession, died July 24 of pneumonia in his home at Sea Gate. Mr. Doblin began business in the Bowery thirty-eight years ago. From there he moved to the old Morton House, where he counted among his patrons such men as Charles Frohman, Tony Pastor, and De Wolf Hopper.

SCHOONMAKER.—Mrs. Louise Schoonmaker, mother of Nonette, a vaudeville performer, died July 21 at her home, 605 West 141st Street, New York, in her sixty-fourth year.

VAN BRUNT.—James Ryder van Brunt, a musician and artist, died July 22 at his home, 140 Midwood Street, Flatbush. He was in his ninety-sixth year and came of Dutch and Colonial ancestry. Mr. Van Brunt was the last surviving charter member of the North Reformed Church, now the Twelfth Street Reformed Church. He is survived by one son and four daughters.

HART.—Joseph H. Hart, a scene painter, who did all the scenery for the Bijou Theater, New York, during the last twenty years, died suddenly July 21 in a sanitarium at 2366 Seventh Avenue, in his fifty-eighth year.

BARTON.—Willard T. Barton, known to his many friends as "Billy," who gained nationwide fame a generation ago as a song writer, died at St. Luke's Hospital, San Francisco, July 15. He was stricken with paralysis last Wednesday night while chatting with friends at the Bohemian Club. Taken to the hospital, Barton never regained consciousness. He was sixty-seven years old. He was a member of the Lambs' Club in New York.

TIPPETT.—Mrs. Clara Tippet, one of Boston's best-known resident musicians and long actively identified with the musical interests here, died July 24 at the Massachusetts General Hospital, following illness of about a month's duration. Mrs. Tippet was born in New York, but left there at the age of eight years with her parents, Emily Bentler and Emeline Bougine, who was a Frenchwoman. They removed from New York to San Francisco, where their daughter began her musical education. Her father, a singer of note, was a pupil of Mendelssohn, the composer, who coached him in important vocal parts and roles. Mrs. Tippet is survived by her husband, J. Emory Tippet, who for some time has been an invalid, and by a daughter, Miss Constance Tippet, who like her mother is a singer of acknowledged ability and is gifted also as a pianist.

BEEDS.—Frank Beeds, 55 years old, once well known in minstrelsy, died at the Grand Rapids, Mich., sanitarium, July 24. He never married.

PLAYS AND PLAYERS IN TOWN

Miss Vallie Martin, nineteen, recently arrived from Seattle, Wash., who made her debut Wednesday night, Aug. 21, in a minor part of "Very Good Eddie," is a niece of Mr. David Belasco, who had not seen her since she was ten years old until she called upon him on her arrival here. Uncle David secured for his niece, through F. Ray Comstock, a place in the cast of the play mentioned.

Messrs. Klaw & Erlanger have completed arrangements with Guy Bolton and P. G. Wodehouse for the production of "Have a Heart," a musical comedy, the score of which is by Jerome Kern.

Sidney Greenstreet has been re-engaged for the role of Henry VIII in "The King of Nowhere," in which Lou Tellegen will begin his season in October.

Miss Margaret Wood and Sam Doty have been added to the principals with Lew Fields in "Step This Way" at the Astor Theater.

Harold Veiller, author of "Within the Law," has arranged with Sanger and Jordan to dramatize Will Irwin's novel, *Red Button*, for New York production some time this season.

"Yankee Doodle Dick," a new play by Miss H. Virginia Kline, sister of Harry D. Kline, manager of the Globe Theater, will have its preliminary hearing in Rochester on Aug. 24 preparatory to a Broadway production. It will be the production of a new theatrical firm, the Tenant Producing Company, the executive head of which is Robert Catta. George Marion will stage the piece, which is described as an American play with the spirit of American youth.

Miss Elsie Alder, who made her first appearance here last season in "Around the Map," received from Vienna by wireless an offer from the Johann Strauss Theater to create in German the title part in "Little Miss Susi," the Kalman operetta which will be produced in this country next season with an adapted book under the title "Little Miss Springtime." This operetta originally was written for Miss Alder, but the war prevented her appearance in it abroad. But Miss Alder has become an American citizen and declined the offer.

The news is a week old, but it is worth telling that Mme. Galski was applauded by 8,000 people when she sang at Madison Square Garden Aug. 1 in the seventh concert of the Civic Orchestral Society. She was showered with flowers and gave two extra numbers, the "Dich Theure Halle" from "Tannhauser," Isolde's narrative and "Brunnhilde's battle cry" from "Die Walkure."

COMING AND GOING

Marie Carroll will soon terminate her engagement in Chicago where she is, appearing with "Nothing But the Truth" at the Garrick Theater, and will come to New York to start rehearsals for a new play in which she will be featured. Miss Carroll will be seen under new management this season.

Margaret Nyblom has returned from an engagement in London in "Kitty MacKay" to begin rehearsals of the role of Maggie Hobson in "Hobson's Choice."

Claire Lorraine has been engaged by Corey & Riter for "The Amber Empress." Miss Lorraine, who is a pupil of Anna Pavlova and Adeline Gennet, danced with the Metropolitan Opera ballet during the season of 1914-1915.

Al Herman, the actor, has purchased a plot of six lots at Hempstead Manor, Hempstead, L. I.

William L. Thorne returned to New York last week after an absence of nearly two years. He attended the opening of the Pan-American Fair and filled an engagement as leading man of the Wilkes Stock playing Tacoma, Wash., and Vancouver, B. C. Over the Pantages Circuit he presented his own sketch, "The Sheriff." Besides his appearances in a five-reel picture, "At the Shrine of Venice," which was the first production of a new company, it will be noticed that Mr. Thorne did not have many idle moments.

Charles F. McCarthy, the well-known Irish character comedian, has been re-engaged by James K. Hackett and George C. Trier for their production, "The Melody of Youth," opening at the Hollis Street Theater, Boston, Sept. 2.

Alice Butler left the city last week for a little vacation, which she will spend at Mrs. E. M. Holland's cottage, at East Boothbay, Maine.

"For Value Received," by Ethel Clifton, which was presented at the Alcazar Theater, San Francisco, last month with Florence Reed and Malcolm Williams in the leading roles, will be produced in New York next month with Ethel Clifton herself in the leading part.

Whitford Kane, who last appeared in the role of Willie Mossop in "Hobson's Choice," will play the Advocate in the revival of "Justice" next season. Mr. Kane played this role in England when the play received its first production. During the next few weeks he will play his Lancashire comedy, "Lonesome Like," by Harold Brighouse, in vaudeville, with Helen Evily, Kate Morgan, and Lionel Bevans.

Oreste Vesselli, the Italian bandmaster, who wrote the tuneful music to "The Road to Mandalay," which was produced at the Park Theater last season, will have a new opera ready for production in October. He has named it "The Belle of Burmah." Norman Swartout has written the book.

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By Winchell Smith and Victor Mapes

Richard Gordon, who played the Beachcomber in "The Bird of Paradise" last season, has signed a three-years' contract with Richard Walton Tully, beginning with the lead in "The Flame," which opens on Labor Day.

Mr. and Mrs. Taylor Carroll have signed with "The Eternal Magdalene" company and are now enjoying an outing at Rockaway Park Beach.

NEW YORK THEATERS

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The International Girl News Pictorial

MORTON & MOORE

Oza Waldrop returned to New York last week, after twelve hard weeks at the head of the Manhattan Players, at Rochester, N. Y. After a few weeks' rest she will start rehearsals of her new play by Edward Peppie, "Friend Martha," which Miss Waldrop tried out at Rochester this summer with great success. Edgar MacGregor will direct the production.

Charles Hampden has been engaged by Selwyn and Company to play an important part in Avery Hopwood's new farce, "Just For To-Night." His last engagement was with "Sybil" at the Liberty Theater.

Hugh Millman, who was to have been in Miss Murdoch's new play, "Please Help Emily," is suffering from blood poison at his home in Columbus, Ohio.

NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

GRAND OPERA HOUSE, BROOKLYN

Public notice is reverting again to spoken drama, in the opinion of Charles W. Daniels, who will direct the destinies of the Grand Opera House on Elm Place, beginning Aug. 19, with a series of high-grade attractions. Mr. Daniels is not of that reactionary class that believes the day of the movies is done, but he is confident that there is a stronger desire among the patrons of the stage to see flesh and blood character than there has been in the last four years.

"Ours will not be a stock company theater," explained Mr. Daniels last night, yet I anticipate that the majority of the audiences which attended in the Grand Opera stock days will return. Indeed, I have had inquiries from hundreds already. I expect a thoroughly representative Brooklyn clientele, critical perhaps, but appreciative of the best in popular drama, and that is exactly what we will furnish."

"SHAM," POLI, SCRANTON

SCRANTON, PA. (Special).—"Sham" was the attraction at the Poli stock of July 31 to excellent business. Bertha Mann, the new leading woman of the company, won an emphatic success by her thoroughly artistic portrayal of the role of Katherine. Her emotional acting is of the highest class and stamps her as an artist of great ability. Her pleasing and magnetic personality has already won her a host of friends. Manager Carroll made no mistake when he engaged her to succeed Mae Desmond. Walter F. Richardson as Tom Jaffray portrays a strong character to perfection and deserves all the nice things said about him. Stewart E. Wilson as J. Montague Buck gave as a character study that is seldom equaled in stock. Mr. Wilson has firmly established himself in the esteem of the Scranton playgoers. Helen Gillingswater as Mrs. Brown and Lydia Jones as Mrs. Merrington were seen to excellent advantage. Arthur Buchanan as Mr. Brown, Edouard D'Oise as Mons. D'auville, Henry Carlton as Jeremiah Buck, Lillian Bunn as Rosie, and Lucille Beckett as Maud Buck aided very materially in the success of the play. The staging, under the direction of Augustin Glassmire, was up to the usual high standard, and the scenery was in keeping with the play. "Sherlock Holmes" week Aug. 7. R. Z. Poli has announced the appointment of Frank Whitbeck as manager of the local Poli Theater when the vaudeville season opens in September. Mr. Whitbeck has been the press agent for a number of stars and Barnum and Bailey's circus. He will succeed A. J. Vanni, who is to be given the management of one of the large Poli theaters in New England.

C. B. DENMAN.

A REAL WALKING GENTLEMAN

Walter Thomas will play the dope bend in "Kick In," when that play opens at the Willis Wood Theater in Kansas City Sept. 17. Joseph H. Gilday will manage and Percy Winter will be the stage director. Alice McIlmott will be leading lady. Mr. Thomas is now "walking gentleman" out on Long Island. The Auditorville (L. I.) Sun records the pedestrianism of Mr. Thomas as follows:

Walter Thomas, the well-known actor, is rivaling Edward Weston as a walker. Mr. Thomas has walked to Huntington and Hempstead and return several times. He contemplates a walk to Lake Ronkonkoma, where he will visit Maude Adams, the famous actress. Last season Mr. Thomas was with James K. Hackett and Viola Allen in "Macbeth" at the Criterion Theater, New York.

THE GAIT IN WILKES-BARRE

WILKES-BARRE (Special).—"Broadway Jones" July 31 to good business. Alfred Swenson as Broadway gave the part true Cohen pep and scored big. Miss O'Day was a charming Miss Richards. Mr. Blake was a good Bob Wallace. Miss Hodgkins made a splendid Clara; this is one of her best offerings with this company. Mr. Primrose was a good judge. Miss Fox as Mrs. Spotswood as usual was at her best. Mr. Fillmore was the boy Sammie and made the most of his part. Miss Nann Brenard as Mrs. Gerard was very good and kept the house laughing. Mr. Gehling as Higgins was true to the part. Mr. Stout made a good Pembroke. Director McKee played the butler to good advantage. The play was well staged and scenery by Karl Amend was very fitting. Credit is due Manager Galvin. Week Aug. 6, "Tess"; week Aug. 14, "On Trial"; week Aug. 21, "Office 666."

GUS FOGLEMAN.

ACTOR WOULD TO CONGRESS GO

William P. Connery, an actor, for the last two years connected with the stage in Lawrence and Salem, Mass., has taken out papers for the democratic nomination for Congress from the Seventh District. He is a son of former Mayor Connery, of Lynn, Mass.

NEW FOLKS IN RORICK'S, ELMIRA

ELMIRA, N. Y. (Special).—Two new faces appeared among the principals in the Rorick's Opera company pleasing production of "The Spring Maid," which drew crowded houses to Rorick's July 31-Aug. 5. Irene Grange, the new prima donna, as Princess Bozema, and Charles Tingle as Prince Aladar. Both were well received and won favor. Mr. Tingle, a favorite of two seasons ago, being accorded an especially enthusiastic welcome. Leona Stephens as Annamiri continued the sprightly work she has been doing all season. Bobby Woolsey was a thoroughly humorous Roland, and Alice Hills a splendid Ursula. William Naughton did well as Baron Rudl, and Leonard Hollister was a good Spaettling. Others who assisted materially in the success of the production were Albert Pallaton, Grace Lang, Fred Emerson, Ernest Edgar Geyer, and John J. Holden. "The Spring Chicken" Aug. 7-12, with Walter Catlett, of the "Long Letty" company, in the leading role.

J. MAXWELL BEERS.

KNICKERBOCKER PLAYERS FINAL

SYRACUSE, N. Y. (Special).—The final performance of the Knickerbocker Players for the present season was held July 22, at which time curtain speeches by each member of the company; farewells and pleasantries experienced during their stay were said. The one bright spot in their going was the fact that the company will return intact, all the original players who have become so popular in such a short space of time, will come back April 23, next.

FREDERICK E. NORTON.

FAVERSHAMS SEE SHARKS

William Faversham, the actor, and his wife, Julie Opp, when motor boating in Huntington Bay, ran into a school of young sharks. The boat struck them with such force that two, each about a foot long, were cut into by the craft's sharp bow. When the Favershams, reaching their dock, had the boat run up on the ways, they found the two tiny sharks.



Redstrom Studio.

"THE KIDDIES."

Hildagarde Lachmann and Tom Bonney—the Former Dances. Tom is a Wonder Tenor.

When "Mansfield and Kiddies" played at the Empress Theater in Omaha, the most popular children in the sketch were Hildagarde Lachmann with her specialty dancing and Tom Bonney with his remarkable tenor voice. These two children who are but eight years old, then toured a few vaudeville houses in the Middle West and they met with much success. In the

fall, they are going over a regular circuit accompanied by a tutor and Mrs. Lachmann. Their act will be composed of dancing and singing. Both children are very well known in the West. Prof. Willard Chambers of Omaha arranged the act and instructed the children in dancing.

ESTHER P. NEWMAN.

BURNS PLAYERS, COLORADO SPRINGS

COLORADO SPRINGS, CAL. (Special).—"The Conspiracy," played at the Burns by the Burns Stock company, drew very good houses. Miss Eva Dennison as Margaret Holt showed great power of interpretation, and in this emotional role probably displayed greater skill than in any she has played here during the season. Malcolm Duncan as Jack Howell was perfectly at home and, as usual, impressed his audience with his great personality and attractiveness. Wade Boteler displayed great skill in the role of Winthrop Clavering, an eccentric fiction writer, and was perhaps the feature of the evening with his true facial expression and unique conversation. Miss Charlotte Adams, a character woman of no mean ability, played the part of Martha, a colored domestic in an able manner. The whole of the supporting cast was good, and the play interesting from the curtain.

"The Dumb" was the offering of the Theo. Lorch company at the Opera House July 24, in which the entire cast was given an opportunity to display effective versatility. Theo. Lorch as Babblings and Cecil Fay in the title-role proved their characterizations to be of the best they have so far offered. Katharine Sheppard, Mable Rhodes, Josephine Boone, Mary Lombottom, Claude Gagnon, Elroy Ward, Fritz E. Boone, Robert Hutchinson, and Lee Brandon constituted the supporting cast.

"A Pair of Sixes" followed.

F. P. WELLS.

"THE ANGELUS," WILKES-BARRE

WILKES-BARRE, PA. (Special).—"The Angelus," by Nell Twomey, to packed business, week July 31. Wm. Blake as Father O'Brien carried the bulk of the play, and made the strong scenes very lifelike; Mr. Swenson as Jeff Norton was everything that the part called for, and made many new friends; Miss Ann O'Day as Sheila was winsome and sweet in the part and carried the love interest; Mr. Henry Gehler was a splendid Mr. Reveridge; Miss Fox was a perfect Mrs. Murphy; the comedy was furnished by Miss Hodgkins and Mr. Fillmore; Mr. Primrose was the despised Mr. Harding; Mr. Harry E. McKee as the Mayor made the most of a small bit; Miss Nann Brenard as the Picture, "The Angelus," was true to the point of art. Manager Galvin gave the people a bill that was just what was wanted. "Tess," week August 5.

VEILLER DRAMATIZES "RED BUTTON"

Sanger and Jordan, the playbrokers, announce that negotiations have been concluded between Will Irwin, author of the novel *Red Button*, published by Bobbs-Merrill Company, and Bayard Veiller, author of "Within the Law," whereby the latter will make the dramatization of the same for Broadway production in the near future.

Who, Where, What, in Stock

"The Ghost Breaker" will be produced very shortly by the colored stock company operating at the Lafayette Theater, New York city. Howard Theater, Washington, D. C. and Colonial Theater, Baltimore, Md. "Madame X" will be another early production.

The Hyperion Players will re-open in New Haven, Conn., very shortly, probably within a few weeks. Charles Carver will head the company and other local favorites will appear. The theater will be under the old management. The Hyperion is one of the houses on the Poli Stock circuit and under the general supervision of James Thatcher.

Bertha Mann, who is to play Ruth Honeywell when "Justice" is reassembled for the next season, has accepted a limited engagement as leading woman in a Summer stock company, to terminate Sept. 1.

Mary Edgett Baker, who is playing the part of Amelia Smythe with Maude Fulton in Oliver Morosco's production of "The Brat" at the Mason Opera House, Los Angeles, is a daughter of City Commissioner George L. Baker, of Portland, Ore. It was her father's stock company in the "Rose city" that Miss Baker had her beginning as an actress, and she showed so much ability that soon she was playing "seconds" and "leads" with that organization. It is said of Miss Baker that she wanted to become an actress, so her dad bought a theater for her to act in. Last Summer Miss Baker spent at Elitch's Garden in Denver playing important parts and at the beginning of the Fall season she created an important role in a new play there.

S. K. Fried, stage manager of the Temple Players, Rochester, N. Y., has resigned from the company and left for a few weeks' vacation at Ashbury Park, N. J.

Adelaide Meinicke recently closed a ten weeks' engagement with the Sherman Stock company at the Majestic Theater in Bloomington, Ill. After spending a couple of weeks with her husband, J. D. Froedlove, who is with the Sherman Stock company (road shows), she will go to their Summer home at Spring Lake, Mich., staying off for a few days in Chicago visiting relatives.

Ethel Wright, familiar to Broadway playgoers, is to join an important stock company at Des Moines for the dog days. She opens next week.

The Albert Lando Stock company is in its sixth week at Whiston Park, Fitchburg, Mass. The current bill, "The Call of the Heart," playing to big business. Next week "A Broken Rutledge" to be followed by "The Widow by Post."

Ethel Wright, familiar to Broadway playgoers, is to join an important stock company at Des Moines for the dog days. She opens next week.

ELEVATING A HUSBAND," SEATTLE

SEATTLE, WASH. (Special).—The attraction at the Orpheum was the Wilkes Players in an excellent presentation of "Elevating a Husband," July 23-25, which entertained medium and large audiences. J. Anthony Smythe as Charles Sample made a good impression and he was given a cordial reception as the new leading man. Phoebe Hunt as Letty Lawton was seen at her best and her delineation was natural and complete. Fanchon Everhart interpreted the role of Mrs. Sample with her usual skill and fidelity. Claire Sinclair, a new member of the cast, invested the role of Mrs. Kate Moran with snap and vim, which recalled to memory her clever work while playing with stock companies in Seattle three or four years ago. William C. Walsh as Herbert Duncan interpreted the part with skill and effect. In the cast were Beattie Bruce, Neil McKinnon, George Rand, Monti Collins, and others. Same company in "The Dollar Mark," July 30-Aug. 5.

Negotiations that will insure stock theatrical productions at popular prices for the entire Winter and Spring season of 1916-17 were concluded July 25 when the Wilkes Stock company procured a forty weeks' lease of the Orpheum Theater property from the New York Life Insurance Company, which recently took over the former Sullivan and Conside playhouse. Announcement of the new lease was made by Manager Dean Worley, who said that the lease would run from Sept. 3, the date of the expiration of the present lease, to June 1, 1917.

BENJAMIN F. MESSERVEY.

"NEVER SAY DIE," PROVIDENCE

PROVIDENCE, R. I. (Special).—The Albee Players gave a spirited performance of "Never Say Die." Berton Churchill played Dionysus with clever sense of humor, free from exaggeration and brought out all the color of the character. Minor Watson as Griggs had a part that fitted him like a glove, and he wore it well; he was never out of the picture and made the part lovable. Ralph Remley was exceedingly funny as the chef, his make-up was excellent. Eugene Revere as Hector made the best of an unpleasant part. Lawrence Ewart and Malcolm Arthur as the doctors gave finished performances. Nila Mac was lively as the dancer. Sydney Shields never looked prettier, her gowns and work were excellent. Helen Reimer, who is always liked, was splendid as Mrs. Stevenson. Courtney Keats was boyish and pleased as Bruster. Stuart Beebe handled two small roles well, James H. Doyle, Gibbs. "Jerry" follows.

GEO. S. APPELEGATE.



JOHN H. DILSON,

Juvenile Light Comedian, Poli Stock,
Hartford.

John Dilson is juvenile man with The Poli Players, Hartford, Conn., and is one of the most competent players now in stock work. Mr. Dilson has devoted himself to this branch of the profession for the last seven years and as a result has won an enviable reputation in juvenile and light comedy roles. Despite his experience this young actor is now but twenty-four years of age and if his future may be judged by past accomplishments he has a very successful one before him. Before coming to Hartford he was with The Hyperion company in New Haven. He is also well known in Brooklyn. His most successful work in Hartford has been as the youthful "detective" in "The Dummy" and as Jimmie Gilly in "Bought and Paid For."

COLORED STOCK IN BALTIMORE

BALTIMORE (Special).—The Colonial Theater was opened by a stock company July 31, which presented "The Price," a three-act Broadhurst success. A colored stock company is new to Baltimore. The work of the players seemed to be appreciated by the large audience, composed of both white and colored people. One side of the house is reserved for white patrons and the other for colored. Abbie Mitchell is the leading woman. She plays the part of Ethel Toccant. The leading man is Walker Thompson. Others in the bill are Laura Bowman, Cleo Desmond, Nathaniel Guy, B. Townsend, and Marie Young. The orchestra is composed of colored women, under the leadership of Marie Lucas. They play well. The ushers are also colored girls.

[Since the above was in type the authorities in Baltimore have closed the Colonial indefinitely because the building is considered unsafe and because the playhouse violates the race segregation law of Baltimore.]

SUGGESTION TO BROOKLYN

Here is another letter from Brooklyn calling for a stock company such as the Crescent Players. This is one of several such communications The Mirror has received and printed on the subject. Why don't the Brooklyn folks who are so much interested in this matter organize a stock company and rent or build a theater in which a stock company can find a home.

Here is the letter:
"I was delighted to see two more letters in this week's Mirror concerning a stock company in Brooklyn. I have always heard Brooklyn spoken of as such a very good stock city and here we are without a single stock company or even prospects for one. If more managers would only give us the chance we could very quickly prove to him that Brooklyn will always support a good stock company. With some of the favorites as members—the charming Miss Leah Winslow for one—it would seem just like the good old Crescent Theater. It is my one hope to some day see the real Crescent Stock company back again."
MARGUERITE C. HALL.

Adelaide Melnotte recently closed a ten weeks engagement with the Sherman Stock company at the Majestic theater in Bloomington, Ill. After spending a couple of weeks with her husband, J. D. Proudlove, who is with the Sherman Stock company (road show), she will go to their summer home at Spring Lake, Mich., stopping off for a few days in Chicago visiting relatives.

Frank Howe, Jr.

PLAYS

SALES

OPINION

ADVICE

Two Twenty Fifth Avenue.

New York

TEMPLE PLAYERS, ROCHESTER

ROCHESTER, N. Y. (Special).—Manager Edward Benton undoubtedly touched the highwater mark of excellence in his production of "Within the Law," at the Temple Theater week July 31. Miss Grace Huff was a most pleasing Mary Turner at all times, winning the sympathy of her audience from the first entrance. She also wore some very charming frocks. Carl Anthony was Joe Garrison and gave the part as much life as possible in this sort of role. Miss Eddie Boyd won the slangy honors as Aggie Lynch and proved herself a delightful comedienne. Miss Boyd was unusually good-looking and with her perfect enunciation and personal charm should attract the attention of New York managers. Forrest Orr was Richard Gilder. Robert Homans was Inspector Burke, and Nan Devoe played the small role of Helen Morris. The augmented company included Teresa Dale, Ralph Kline, Ralph Locke, S. K. Fried, Robert McClung, Georgia Woodthorpe, Frank Crosby, Cyril Raymond, William Johnson, Harry Engle, Frank Reynolds, Harry Seeley, Jack Gilbert, Bert Caley, and Charles Cole.

Week Aug. 7, "The Big Idea" for the first time in Rochester.
B. H. LEFFINGWELL.

MUSICAL COMEDY, FALL RIVER

FALL RIVER, MASS. (Special).—Lincoln Park: The James P. Lee Musical Comedy company presented week July 31-Aug. 5 "Lemon Pythias," a farce comedy with a background of pleasing musical numbers. Nat Wentworth, Lew Mathews, Phyllis Eltis, and Madeline Lee scored hits. Good performance; good attendance.

Bijou, July 31-Aug. 5: Roberts and Roden, Gordon and Marx, Leonard and Willard, Hanlon and Clifton, McElmott and Nalace, Bertha Kalich in the photoplay "Ambition," to large attendance.

Savoy: Reopened July 31 with "How Britain Prepared," to large attendance.

Plaza: Miss Billie Burke in the photoplay, "Gloria's Romance," to good attendance.
W. F. GEE.

POLI'S HARTFORD, OMITS TO-DAY

HARTFORD, CONN. (Special).—Adele was the attraction presented by the Poli Players, week of July 31 and played to capacity houses. Florence Webber and Bernard Daly were both very pleasing in their respective roles. Enid May Jackson and John Dilson both did very well. A duet by Mr. Dilson and Mrs. Webber drew the heaviest applause of the performance. Carl Jackson and Ninita Bristow were both very amusing; likewise J. Irving White. Tom Sena also played a minor role as did Cecil Lugin. Mr. Jackson was especially pleasing as the mercenary butler. Miss Bristow contributed several dances which were generously applauded. The play was well staged. Incidentally the entire action of the play was carried on by the principal players as there was no chorus, as in the original presentation.

Week Aug. 24 "Alma Where Do You Live?" featuring Miss Webber and Mr. Daly. Miss Webber did well but Mr. Daly was not particularly pleasing. Other members of company did well. Carl Jackson did by far the most consistent bit of individual work. Play well staged. "To-day" was presented the previous week. Edwin Arden appeared in person and his acting was wonderfully effective. Miss Jackson gave him strong support. Gilberta Faust also did very well. The play was horribly realistic and gripping. Audiences not nearly so large as on two following weeks.

The Poli Players will bid Hartford goodbye on Aug. 12 after a successful season. The theater will remain dark for one month. On the first week in September the house will reopen with vaudeville, probably of the big time variety. If present plans are not altered another stock company will not occupy the theater until May, 1917. Although the management has contemplated this move for some time it came as a surprise, and an unpleasant one, to the many patrons at Poli's. George J. Elmore will remain with the Poli Circuit and be transferred to the management of another house. Two members of the company, Carl Jackson, second leading man, and John Dilson, juvenile, will return to The Hyperion company, in New Haven. The theater will be re-decorated during the next month and a new electric system will be installed. Other much needed repairs will also be made.

William D. Ascoug, the genial manager of the Palace Theater and president of the Connecticut Theatrical Managers' Association, is taking a much needed vacation. The Palace is doing an excellent business, as is usually the case; however, attendances are not as large as earlier in the year.

The Hartford is now devoted exclusively to motion pictures. Vaudeville will be resumed shortly, however.

The Grand will reopen with burlesque in a few weeks. This house is a member of the Columbia Circuit and did a larger business last year than it did the previous season.

The Princess drew very large business recently when "The Gilder" featuring Lionel Barrymore and Marguerite Skirvin was shown. Miss Skirvin was very popular here and her many admirers turned out en masse.

NEW HAVEN (Special).—The Hyperion Players will probably reopen here within the next few weeks. Charles Carver, Carl Jackson and John Dilson are expected to be with the company. Same management.
SEYMOUR SMITH.



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NOTHING DOING IN OMAHA

OMAHA (Special).—The Brandeis Theater closed Saturday evening, July 29. Omaha will be without a legitimate theater until August 20, when the North Brothers will again take over the Krus. Edward Lynch and Associate Players, who were playing at the Brandeis in stock, ran up against a long unbroken stretch of hot weather which forced them to close. Miss Carrie Howe who was character woman left for Hamilton, Ontario, where she had another engagement. Miss Inez Hagan, who played the leads left to spend her vacation in the White Mountains.

ESTHER P. NEWMAN.

"JANE CLEGG" COMES SEPT. 18

"Jane Clegg" will have its New York premiere at the Princess Theater Sept. 18. It will play a limited tour before coming to New York. Katherine Grey, Wallis Clark, Kate Mayhew, Lewis Edgard, Frederick Annerley and the two clever children, Charles Crompton and Neville Westman, will remain in the cast.

C. Nick Stark

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JACK ROLLENS

TYPES

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BOSTON

Eben D. Jordan, Founder of the Boston Opera House and Merchant Prince Dead

BOSTON (Special).—Mr. Eben D. Jordan, head of the dry goods house of Jordan-Marsh Co., Boston, and founder of the Boston Opera House, died at his summer home at Manchester, Mass., Aug. 1, of apoplexy. He was born in Boston, Nov. 1, 1857. He was married to Miss May Sheppard of Philadelphia Nov. 23, 1883.

One of the keenest disappointments of Mr. Jordan's life was the failure of his efforts to make Boston one of the grand opera centers of America. He expended a fortune in the construction of a magnificent opera house in the Back Bay and financed the organization of an opera company composed of the best artists of the world, but after several seasons the company was forced to disband. The opera house, which was sold recently, will be opened in the Autumn as a theater.

Mr. Jordan was responsible for the establishment of the New England Conservatory of Music, of Boston, and until it was able to become self-supporting was its financial sponsor. He was also director of the Metropolitan Opera Company, of New York, and an honorary director of the Royal Opera, London.

When he was the owner of The Forges, the big summer estate at Plymouth, now owned by Mr. Sherman I. Whipple, of Boston, Mr. Jordan had a stable of blooded horses, many of which he exhibited at the New York and other horse shows. While a summer resident of Plymouth he suffered a physical and nervous breakdown and for a long time was under the constant care of eminent specialists.

He was the owner of numerous parcels of valuable real estate in Boston and was considered one of the city's wealthiest men. He was one of the owners of the Boston Globe and director of the Boston Dry Goods Company. His clubs were the Essex County Art, Country, Algonquin, Eastern Yacht, Puritan, and Exchange.

Every once in a while Boston's City Hall manages to get some theatrical news on the first page. Last week it took the form of an announcement by his honor the Mayor that negotiations with Nat Goodwin for a Shakespearean performance for the benefit of the families of militiamen had been broken off because Goodwin demanded a 60-40 division, with the actors on the long end. The next day Goodwin issued a statement denying that he had discussed the terms with the Mayor at all. The actor said that he and Mr. Curley talked over the projected performance in a general way, and that the Mayor told him the relief fund needed no assistance, and that the local tercentenary committee did not approve of the plan. After Mr. Goodwin issued his manifesto, Mr. Curley admitted that he did not discuss terms with Mr. Goodwin himself, but with the actor's representative, Thomas Phelps. Despite disagreements and misunderstandings, Mr. Goodwin will give his Shakespearean performances in Boston. He will play Shylock in three outdoor performances of "The Merchant of Venice" at the Braves' Field, beginning Aug. 28.

Laura Hope Crews, appearing here in vaudeville for the first time, is at Keith's in her condensed version of "Her Husband's Wife." Ralph Riggs and Katherine Witche are also in the bill.

The new season will have its beginning on Aug. 14, at the Wilbur, with "Very Good, Eddie." Labor Day will see the usual reopening. On that day "Hit-the-Trail Holliday" will come to the Park Square. In the latter part of August the International Circuit will begin its occupancy of the Castle Square.

John Craig, who has secured control of "The Old Homestead," will probably send a production of that play on the International Circuit.

Mr. Walter Howlands, head of the Fine Arts Department of the Public Library, has arranged a Charlotte Cushman exhibition in honor of the centenary of the actress. Besides the portraits and playbills belonging to the Library there are a number of items from the collection of Mr. J. B. Clapp, or secured by him from others. Mr. Clapp wrote an extended article on Cushman for the Transcript of July 22. The article has been widely reprinted, and will be published in pamphlet form by the Cushman Club.

From now on the new season will get under way at the rate of one opening per week through August, and a grand throwing open of doors on Labor Day. The Wilbur will be the first to reopen on Aug. 14, with "Very Good, Eddie." The present cast includes Ernest Truex, Alice Dorey, Ann Orr, Tyler Bros., Florence Earle, Magda Paxton, Jean de Briac, Harry Linkey, Kathleen George, Julia Mills, and Marion Davis. The following Monday, "The Amber Empress," the Corey-Ritter production that was tried out in the Spring at New Haven, will open the Colonial with a company including Mabel Wilber, Thomas Conkey, Donald MacDonald, Louise Allen, Claire Lorraine, John Daly Murphy, Marie Horgan, Fred Lennox, Andrew Higginson, and Colin Campbell. On Aug. 28 the Shubert will begin its season with "Katinka," or secured by him from others. Mr. Clapp wrote an extended article on Cushman for the Transcript of July 22. The article has been widely reprinted, and will be published in pamphlet form by the Cushman Club.

"Where Are My Children?" is in the sixth week at the Majestic.

The Copley-Plaza "Pops" continue, rather to the surprise of some, who did not think the concerts would bear well transplanting from Symphony Hall to a downtown ballroom.

Andrew Higginson, who has been added to the cast of "The Amber Empress," was the Prince Daniels of the Australian production of "The Merry Widow."

FORREST LEARD.

RICHMOND ON THE JAMES

RICHMOND, VA. (Special).—A thriving business continues well July 31-Aug. 5 at movies as follows:

Colonial: Lionel Barrymore in "The Quilter," also a Drew comedy.

Odeon: "An International Marriage," with Rita Jolivet and Billie Burke in "Gloria's Romance."

Edison: Dorothy Gish in "The Little School-marm."

Isle: "Cross Currents," also "The Worst of Friends," with Weber and Fields.

New: "The Great Question."

Reel: Dorothy Gish and Jack Pickford in "Liberty Bells," also Helen Gibson in "In Death's Pathway."

Victor: Herbert Bosworth in "The Iron Hand," Theatro: "The Regeneration of Margaret," with John Junior and Warda Howard; "The Waters of Lethe," Fox o' the Ring; "The Sand Lark," with Henry King and Margaret Landis; "The House of Surprise," George Routh and Evelyn Page in "The Roughneck," three reels of comedy, Sis Hopkins comedy, and others.

NEAL & McCONNELL.

PHILADELPHIA

"Experience" to Open the Adelphia, Aug. 31
—The Peoples Starts Ten Days Earlier

PHILADELPHIA (Special).—In the cast of "Experience," the modern morality drama which will open the new season at the Adelphia Theatre on the evening of August 31, is a Philadelphia girl, who will play one of the leading roles. The young woman is Miss Elizabeth Frewen, formerly of Germantown, who was once a pupil at the Mercy Convent at Broad street, and Columbia avenue, and also attended St. Joseph's Convent, at Chestnut Hill. Miss Frewen went on the stage four years ago as a chorus girl with one of the Winter Garden productions, and later went to London to appear there at the Hippodrome. The outbreak of the war found her one of the principals in the De Courville musical review at the London Hippodrome, but she returned to America because so many English theaters were forced to close. She was engaged by Messrs. Elliott, Condon and Best to act the role of Fashion in the play "Experience," a role which she played all of last season in Chicago. The forthcoming appearance of Miss Frewen in the same role at the Adelphia Theatre will be her first Philadelphia appearance since she went on the stage, four years ago.

The People's Theater, which will reopen Aug. 21 under the name of the New People's, will be directed during the 1916-1917 season by the Columbian Amusement Company, and will present the shows that appear at the Casino Theater. The lessee is the Cumberland Amusement Company, of which the officers are Ferdinand Block, president; David Sattinsky, vice-president and secretary, and Samuel J. Deubow, treasurer. The opening attraction is Rose Sydel's show.

KANSAS CITY KEEPS IT UP

KANSAS CITY, Mo. (Special).—Kansas City, along with the rest of the Middle West, is in the grip of a record breaking heat wave, but the enterprising managers are hanging out the "20 degrees cooler inside" sign and can't begin to take care of the crowds. The parks, too, and especially the big breathing spots, are drawing enormous throngs.

Empress (Daniel McCoy, Mgr.): Booking independent, as yet, this house continues to put on good shows to capacity business. The bill opening July 27 was headed by Anna Morecroft, World's Aquatic Champion, and her extraordinary stunts in reading, sleeping, sewing and dancing under water were amazing. Six Live Wires and Miss House's Toy Terriers were other acts of merit on the well rounded bill. The offering opened July 30, was topped by Ralph Barhl and Co. in unusual feats of strength. Hunter's Posing Dogs in an Act Beautiful were second in importance. Other offerings were Jeannette Spellman, singing comedienne; Quixote and Nickerson in musical numbers, and Knox and Lathelle in a piano and song revue—or was it a resurrection? Mr. Knox appeared in a full dress suit and a very bad disposition—maybe it was the heat. This theater goes into the hands of the Pantages on Aug. 24, and will be booked by that circuit.

The Gayety, as usual, was the first of the houses to cover up its "Early in August" with a definite date and opened Aug. 6 with Dan Coleman and the Hastings Show. It is a coincidence that this same comedian and company were the closing attraction here at this theater last season. The house has been redecorated and the management is promising patrons some very high class musical comedy burlesque. Willis Wood: Robert Edson in "Fathers of Men," Billie Burke in a continuation of "Gloria's Romance," and Edith Story and Antonio Moreno in "The Tarantula." In this last picture Harry Hollingsworth, a favorite local stock leading man, appears to advantage. Business good.

Regent: George Walsh and Anna Luther in "The Beast," and Harold Lockwood in "Rivers of Romance" to capacity business.

Royal: Marie Doro in "Common Ground," and Mary Pickford in "Hilda of Holland."

S. O. house.

Fairmount and Electric Parks, with their bands, beaches and revues, are constantly adding to their many features and drawing thousands daily. J. R. McCLEARY.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—An excellent bill was on at Keith's July 31-Aug. 2. Edwin Arden headed the bill in an exceedingly clever sketch. Dusty and Daisy are experts at bicycle riding, and do some wonderful stunts. O'Neil and Sexton in a neat black-face song and dance. Fred and Adele Astaire are excellent dancers. Loney Haskell tells stories and gets away with a lot of ancient stuff. Will Oakland and company in an Irish sketch made a hit. Mr. Oakland is a good high tenor singer, and his support is competent. The pictures offered are good, including the explosion at Black Tom July 30.

Arthur Holden, the high diver at Palisades Park, July 31-Aug. 6, where business continues very good. Others on the bill at the Summer theater are the Tyrone Trio, Sanny Bros., and the Noriny Trio.

The Strand of Hoboken, will commence season Aug. 18, as a vaudeville and motion picture house. James Thom, who also manages the Grand Opera House in New York City, will be the house manager. WALTER C. SMITH.

SEATTLE

SEATTLE, WASH. (Special).—At the Pantages "Bride of the Desert" and vaudeville, 23-29, drew good business. Grand, Brooks and Dorle and vaudeville. Palace Hip. Willis Hall company and vaudeville. Under the auspices of the Seattle Federation of Musical Clubs, Handel's "Messiah," was sung in an impressive manner at the Arena Auditorium, 23, before a cultured and appreciative audience. The soloists were Mary George Clary, Alma Simpson, Theo. Karle, and George Hastings, and the excellence of their vocal work was recognized. Floral tributes were in evidence. BENJAMIN F. MESSERVEY.

STEIN'S

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WAKE-UP

NEW YORK

MIRROR'S LONDON LETTER

How the War is Making Vacancies on the British Stage—
"We're All In It" Has American Idea—Autumn Productions

BY BEVERLY BRUX.

LONDON, Aug. 6 (Special).—The London papers are printing daily under the caption, "Roll of Honor," the names of English soldiers who have been killed in the Western front. In this list I find, up to a few days ago, the names of thirty-four English actors. The latest to fall was Lieut. Stuart Musgrove, only twenty-eight years old. He enlisted at the outbreak of the war. He made his mark at the Haymarket Theater under the management of Mr. Lawrence Irving and also played several Shakespearean characters. I am informed that he was well known in New York theatrical circles.

"The Old Country" is the title of the new play by Mr. Dion Clayton Calhoun which Mr. Gerald du Maurier and Mr. Frank Curzon are to present at Wyndham's early in September. Mr. du Maurier and Miss Rosalie Toller will have the leading parts, and an important role has been assigned to Miss Nina Boucicault.

A lovely show—capable, perhaps, of a little working-up in the comedy, but already and undoubtedly a most bright and beautiful success—Mr. Alfred Butt's new Empire revue, "We're All In It," really did reveal itself at last. The postponement have been all to the good. Nobody was stale, everybody was happy, and it was not a minute over time. Among many merits, "We're All In It" is true to its title. It is first, last, and in between a success of ensemble. The whole company counted whether in his part or little or none at all. Indeed, it was that tireless battalion of Empire girls, of whom each one worked as assiduously and joyously as if she were the most popular of principals.

The thing for which everyone will remember "We're All In It" is "The Ladder of Roses"—an ingenious American idea in itself, but one which would have been of no use if it were not fulfilled faultlessly by the Empire girls. Their job was to climb up ladders facing the audience to the rhythm of a good swinging tune (by Raymond Rubell) on a scene painted with strings of pink roses, hanging straight down after the fashion of a bedroom wall-paper design. They have to climb at a quick-step in regular lines right up to the "Meas" so as to give an impression of a never-ending procession upwards. It was a kind of climbing ballet. It was done with a perfect precision and a jocund lightness of heart and movement that made one wish it would go on, as it threatened to do, for ever. It brought the first act to a triumphant finish—on just the right note.

The autumn of "The Majestic" will be a musical tale of the East, which has been christened "Chow Chin Chow." The title is not illuminating; it is simply the name assumed for the purposes of disguise by one of the chief characters, to be played by Mr. Oscar Asche. Miss Lily Braxton will figure as a fascinating Oriental, and other important parts have been allotted to Mr. Courtice Pounds, Miss Sydney Fairbrother, and Miss Marienne Caldwell.

"Belia Donna" will remain enthroned at the St. James's till the end of the season, and on Aug. 14 Sir George Alexander will cross over to the Coliseum in order to fulfill a special engagement long since made with Mr. Oswald Stoll. Here Sir George will be seen in a new one-act comedy, entitled "Honey and Rich," in which he will impersonate the father of a boy who is away on active service.

The time thus gained will enable Sir George to devote himself closely to rehearsals of the new comedy destined for production at the St. James's in the Autumn. It is from the pen of Miss Gilda Sowerby, the authoress of "Rutherford

and Son," and has for heroine a young girl of bright and sunny disposition, for which the services of Miss Mary Glynn have been secured by arrangement with Messrs. Vedrenne and Eadie. The principal piece will be preceded by a new playlet by John Hastings Turner, entitled "Aristocrats."

"The Girl from Ciro's" is the name just given to a new musical play which is based on Pierre Veber's great French success "Loute." The manager chiefly concerned with this production, due at a West-End theater in the middle of August, assures me that it will have a great cost.

The month of September will be opened by Mr. Oscar Asche and Miss Lily Braxton's production at His Majesty's, and later will come Sir George Alexander's presentation of a new comedy at the St. James's. During the same month the new St. Martin's will be added to the list of West End theaters, and the reopening of the Prince's and the Lyceum will put the number of London's playhouses quite on a pre-war cast.

Sir Thomas Beecham promises to produce during the present season at the Aldwych, that most national of all Russian operas, Michael Glinka's "Life for the Tsar," originally produced at Petrograd in the presence of the Imperial Family in 1896. Arrangements in connection therewith have already passed the preliminary stage, and will be the chief feature of his tour, in the course of which he will also give a revival of "Rosemary," the provincial rights of which Sir Charles has also granted Mr. Harvey. The comedy, which is by Louis N. Parker and Murray Carson, was produced at the Criterion just a few days ago.

The Garrick Theater, which has been closed since the brief run of "Bluff," seems likely to be reopened ere long. Negotiations are afoot with Mr. Jose Levy with a view of bringing to the Garrick Mr. H. F. Maltby's new play, produced under the title of "The Rotters" at New Brighton last Monday. It may be that this play, which seems to have achieved a very striking success, may be renamed "Too Respectable."

Mr. de Courville, as an offset to rumors of the closing of "Razze Dazze," assures me that it is the biggest success he ever managed. Dion Boucicault opens the New Theater about Sept. 6 with a new light opera.

Mr. Martin Harvey will open his Autumn tour at the Opera House, Buxton, on Aug. 21. Sir Charles Wyndham's version of "David Garrick" will be the chief feature of his tour, in the course of which he will also give a revival of "Rosemary," the provincial rights of which Sir Charles has also granted Mr. Harvey. The comedy, which is by Louis N. Parker and Murray Carson, was produced at the Criterion just a few days ago.

Miss Gladys Cooper has returned to the cast of "Please Help Emily." During Miss Cooper's absence through indisposition her part has been very cleverly played by Miss Jean Cavendish. The two hundredth performance of this delightfully droll comedy has just been reached. When over a success is needed at this theater it will be found in the farcical comedy, "The Misleading Lady."

The new theater in West Street is rapidly assuming the appearance of a finished building, and with its white stone frontage and innumerable windows already presents a most attractive appearance. It is to be opened by Mr. Charles B. Cochran early in October, and the star artists will be Miss Gertrude Millar, who will play the principal role in a comedy with music. The St. Martin's will have ready 300 stalls on the ground floor, and instead of a dress circle there will be a second tier of stalls.

office—are congratulating him on his new title of business manager.

The Metropolitan Musical Comedy company played "The Yankee Prince" at the Tabor week July 24 until Saturday and suddenly closed to the surprise of the theater-going public. Business had been good but evidently not good enough to make both ends meet, and the catastrophe revealed back salaries unpaid and promised guarantees lacking. Two benefit performances were given at the Tabor Aug. 1. It seems assured that the William Morris Vaudeville Circuit will play the Tabor, opening early in the Fall.

The Broadway has a large number of tentative bookings for the coming year, which would seem to indicate that the road company will be abroad in the land again after a period of timidity.

William H. Murray, assistant general passenger agent of the Union Pacific, of large experience in routing companies, said in Denver last week: "Transcontinental theatrical business is now at low ebb. Railroad rates haven't anything to do with it, but I do believe good times in the East and movies have a lot to do with the scarcity of companies. However, we're coming back into our own and in another season you will begin to see the road companies out again. The people are coming back stronger than ever for the spoken drama, and that means the coming of the theatrical companies."

FREDERICK D. ANDERSON.

PITTSBURGH STARTS THE SEASON

PITTSBURGH (Special).—In a very short time the theatrical season of Pittsburgh will in all probability begin to blossom again. The first two openings occurred Aug. 5, when two burlesque houses ushered in the new season at the Gayety and Academy. Keith vaudeville will again be housed at the new Davis beginning Labor Day. It is also rumored that another vaudeville house will be established here in competition with the Davis. The Nixon and Alvin will continue as formerly, but the opening dates have not as yet been announced, and the Davis stock company will probably be seen at the Grand again. The Duquesne has remained dark for such a long time that it is a mystery what the coming season holds in store for the coast theater. The Pitt has been dark for the last several weeks, after having run feature films to advantage, and whether the same policy will be continued it is not certain. Many offerings new to Pittsburgh will be offered at the Lyceum.

D. JAY FACKNER.

Charles Compton, who was engaged by the Republican National Committee to take motion pictures of Mr. Hughes, has been commissioned also to take a similar series of President Wilson, which are to be used during the campaign.

WEST-NORTHWEST

SPOKANE, WASH. (Special).—S. Morton Cohn, head of the Pacific photoville circuit, with headquarters in Portland, who operated the Strand Theater (the old Spokane) for a few weeks, will not reopen the house, according to Dan L. Weaver, of the interests which control the theater. Mr. Cohn originally announced that the Strand would be reopened under his management about the end of August. Mr. Weaver states that a number of people and interests are negotiating for the theater, and it is unlikely that the house will be dark when the season opens. As yet the owners have closed with nobody and the policy is a matter of conjecture. Mr. Weaver has received a letter from John Cort, now in the East, saying arrangements are being rapidly completed by him and William Morris to send vaudeville road companies through the Northwest the coming season, playing the Cort theaters. Harry Lauder, Eva Tanguay, and Annette Kellermann are among those who will head these companies.

Norman Hackett, well known actor of the legitimate stage and for the last season leading man in the Seattle company of the Ernest Wilkes circuit of stock theaters, is spending a few days with his brother, P. T. Hackett, 717 Hilliard Street. Mr. Hackett played in Spokane several seasons ago at the head of his company in "Classmates." He is on his way to New York to take up theatrical work for the coming season. Mr. Hackett played with Ann Pittwood of Spokane in Seattle last winter in her record breaking engagement of "Rebecca of Sunnybrook Farm." Miss Pittwood, now studying at her home here, plans to go to New York in the near future.

W. J. Drummond, for two years manager of the Spokane exchange of the Mutual Film Corporation, has resigned and has alienated himself with the Triangle Corporation, having been appointed manager of the new Triangle office in Salt Lake City. Mr. Drummond has entered upon his new duties, and is succeeded in Spokane by Roy P. Madden, formerly special road man of the Mutual films. In the current issue of Triangle, the official publication of the film programme of that name the smiling countenance of the Spokane man appears over a eulogistic reference to his appointment and his varied film career.

ROBERT S. PHILLIPS.

DENVER (Special).—The Denham did well considering the heat with "Excuse Me," July 23-29. Carl Daintree was an admirable porter. Adele Bradford and Clare Hatton were warmly welcomed back to the cast. "In Old Kentucky" held the boards the week of July 30. "Too Many Cooks" follows. The many friends of Con Hecker—which includes everybody who ever visited the Denham box-office or business

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NEW DRAMAS ON THE WAYS

Riley's "Little Orphant Annie," Dramatized, Played in Akron

—"Cheating Cheaters" Tried on Atlantic City—Mrs.

Otis Skinner's Playlet at Hot Springs, Va.

AKRON, OHIO (Special).—"Little Orphant Annie," a play based on the poem of James Whitcomb Riley, was put on the stage of the Colonial Theater in this city Monday night, July 31. The author is Robert McLaughlin. Many of the characters which Riley's readers know were portrayed on the stage in a plot concerned with episodes in the life of "Little Orphant Annie" and the "Raggedy Man." In the end "Little Orphant Annie" married the Raggedy Man.

The play will be produced in Indianapolis in October and later will go to Chicago and New York. Mr. Riley was to have attended the first production. If the Colonial Theater was six times bigger it would have been crowded. As it was every seat was occupied and standing room was at a premium. A story of interest is behind McLaughlin's desire to dramatize Riley's poem. He has always been an admirer of Riley. While he was a theatrical manager in Cleveland he saw the poet and proposed to him then to dramatize Hoosier life, basing it on some one or two poems. Riley was pleased with the idea, but told McLaughlin to do something to show his ability. The eternal Magdalenic was the result. McLaughlin took the play to Riley for approval and Riley liked it. Forthwith they began to plan on the play of Hoosierdom. Only about seven weeks ago McLaughlin visited Riley in his home in Indianapolis. They talked the play over, and then Riley himself took the playwright around to see all the places and the characters immortalized in his poems. They saw the old swimmin' hole, Squire Hawkins's court, and met Dr. Sifers, the Raggedy Man, and dozens of others. Then McLaughlin wrote the drama. Riley was delighted with it. He was looking forward to seeing it performed with all delight.

"Cheating Cheaters," the first production of which is reviewed below was brought to New York and opened at the Eltinge Theater, Aug. 9. It will be reviewed in the next issue of the MIRROR—EDITOR, MIRROR.

ATLANTIC CITY, N. J. (Special).—In spite of the adverse weather conditions, Max Marcin's latest play "Cheating Cheaters" was given a local showing at the New Nixon. Monday evening, July 31, and judging from the favorable newspaper criticisms and the good attendance, the A. H. Woods production "made good." Nothing quite like "Cheating Cheaters" has even been written; thus in these days of straining for originality the laurels rightly belong to Mr. Marcin. The play is so novel that one is forced to ponder over its construction after leaving the theater. This fact in itself proves that the play makes an impression. To give a detailed synopsis of "Cheating Cheaters" would be only robbing many who will witness the play during its New York engagement of a great deal of pleasure, for the play is a series of surprises. Each act has one distinct "punch," not to mention many other thrills and surprises which keep one on edge during the four acts. Briefly, however, the plot concerns a gang of crooks, masquerading as the Brockton family, who arrange to rob a wealthy family, the Palmers, of their collection of jewels. Ruth Brockton, the clever leader of the crooks, is led by Tom Palmer, finding for the "frame up" invites Ruth to live with his family while the Brocktons are away. The biggest

"punch" comes when the Palmers are shown as another band of crooks who have planned to rob the Brocktons. The third act is a series of misunderstandings, revolvers, and robberies, until the two gangs decide to consolidate. The seven crooks are holding a "directors' meeting" when Detective Holmes makes a raid and captures them all. The fourth act finds the "Brocktons" and "Palmers" in the office of the National Detective Agency "the following morning. Ruth has apparently "double-crossed" them. It happens that she is "Ferry," the invincible detective enemy of the crooks. She saves them all from twenty years imprisonment by making them write confessions and giving them jobs as detectives. Because of Tom's heroism on board a torpedoed steamer when she first met him, Ruth accepts him as her husband.

Marjorie Rambeau played the dual role of Ruth Brockton with decided skill. A local critic claimed her light interpretation of the role to be out of key. We disagree, for her acting helped to remind us that the play was not to be taken seriously. Had the play been acted too heavily there would have been danger of its running into clap-net etc. William Morris as the super-gentleman crook was excellent. Robert McWade with his excessive swearing and his query "how many 'ds' in murder" was equally as good in his portrayal of the regular crook. Others prominent in the cast are: Anne Sutherland, Frank Monroe, Winifred Harris, Grady O'Brien, Cyril Krichley and Edward Durand. A. H. Woods as usual provided sets in accordance with the excellence of the cast. The play is one of the very few new plays that does not need revision. Max Marcin is one of the very few real playwrights. The degree of your appreciation of "Cheating Cheaters" rests entirely on whether you like the plot.

Among those noted in the audience for the opening of "Cheating Cheaters" were: Miss Lillian Russell, Miss Emma Carus, Mayor Preston of Baltimore, Fred. T. Moore, Mrs. Harry Brown, Mrs. Fred Nixon, Nirdlinger, Samuel F. Nixon, Al Woods, and Max Marcin.

Atlantic City's younger set are anxiously awaiting the arrival of "Very Good Eddie" which will enliven the town during the week of Aug. 7. Ann Orr will play the leading role in the Atlantic City company.

HOT SPRINGS, VA., Aug. 1.—The young people of the Summer colony at the Warm Springs Hotel gave a playlet Aug. 1, which was a burlesque upon the modern novel, in the ballroom of the hotel and raised nearly \$100 for Southern charities. Mrs. Otis Skinner, who is passing the Summer at Warm Springs, wrote the skit. Her daughter, Miss Cornelia Skinner, took one of the leading parts. The characters burlesqued were taken from "Andrey," written by Miss Mary Johnston who has a place at Warm Springs; "Mrs. Wiggs," "Treasure Island," "Sherlock Holmes," "Raffles," "Rebecca of Sunnybrook Farm," and other novels.

The cast included Mrs. John Peston, who had the leading part; Mr. and Mrs. Credo Harris, Mrs. Dunkerton, the Misses Gertrude Pele, Elizabeth Washburn, Emily Royce, Frances Gray, Maria MacDonald, and Bryant McCullen.

Asbury Park N. J., christened "Broadway and Buttermilk," July 31 and Atlantic City started "Cheating the Cheaters" on the same date.

FREDERICK C. RUSSELL.

CHICAGO

Play Season Opening by Degrees—New York
Successes within a Fortnight

CHICAGO, ILL., Aug. 10 (Special).—The season was opened in Chicago last Saturday night when "Fair and Warmer" began an indefinite engagement at the Cort Theater. At the same time the Columbia Theater (Eastern wheel burlesque) opened the season with I. M. Wengert's "Star and Garter" show, a company organized in Chicago and owned here. On Sunday the Imperial Theater opened with "Uncle Tom's Cabin," which marked the start of the International season in Chicago. This is the William Kibbie play. It played several one-night stands into Chicago. It moves to the National next week, opening the season at that house. The Star and Garter Theater opened Sunday afternoon with Sam Howe's "Some Show." The Gaiety opened Saturday night last with "The Queen of the Night," which is the play that closed at Cohan's Grand Aug. 18 and the Cohan Revue opens there Aug. 21. "Mr. Lazarus" will end its stay at the Garrick Aug. 12 and Lew Fields in "Step This Way" opens there Aug. 14.

"Romona" had a very successful engagement at the Auditorium and arrangements are being made for the opening of several touring companies which will travel out of Chicago.

Owing to the closing of "So Long Letty" at the Olympic it was impossible for Oliver Morosco to take Carl McCullough in Burrell Barber's role as per contract. Instead McCullough jumped to Los Angeles and will be given a place in "Canary Cottage."

Halton Powell was reported to have his eye on New York as headquarters, but rumors along this line were set to rest when he counted offices in the Masonic Temple. He may move his headquarters eastward next season in the event of the International circuit being successful.

Cal Callahan and Winita Wallace were married at Marion, Iowa, July 27.

Jack Bossey is rehearsing his stock company at Gary, Ind., and opens there Thursday of this week. Helen Gleason is his new leading woman. Jack Harf has signed for innumerable with Boyle Wilk's "Six Little Wives." "People and Greenwald's" "All-Girl Revue" is rehearsing here and will open at Gary, Ind., week after next.

CHICAGO, ILL., Aug. 8.—The two leading stock companies in the Middle West and among the most important institutions of that kind in the country are the Shubert Stock at the Shubert Theater in Milwaukee, Wis., and the Princess Stock at the Princess Theater in Des Moines, Iowa. These two companies not only play first-class bills and have first-class companies but there is another element of the work which appeals to players, and that is the fact that only ten plays are given a week at these houses. C. A. Newmeyer, manager of the Shubert in Milwaukee, Wis., was a Chicago visitor last week, and announced that his season would open Aug. 27. Harry Minturn will return to that organization as leading man, and Isabel Randolph, who was prima donna of

"Nobody Home" last season, will be leading woman. The plan is to present a musical show once a month, which made it necessary to take great care in the selection of leading people. George Gaul, George Taylor, and Van Murrell return to the Shubert Stock. New people engaged are: Frederic Dunham, Florence Morrison, Hazel Wood, and Lewis La Talle, who has signed for general business, but will be depended upon to help stage the musical shows.

"My Mother's Rosary" went into rehearsal last Friday. It opens at St. Louis, Mo., Aug. 20.

"The Little Girl That God Forgot" opens at the Imperial Aug. 13, and goes to the National Aug. 20.

A special production of "On Trial" plays the Imperial Theater week of Aug. 20. It will be rather hard to get a company together for a single week, as most players would hesitate to sign for that time of year, lest some position for the entire season should be offered. Fortunately Gaskell and MacVitty's "Rebecca of Sunnybrook Farm" and Robert Sherman's "The Girl Without a Chance" do not open until Sept. 4, and people can be gotten out of these companies. "On Trial" was secured by Frank A. P. Gazzola last Spring, under a contract which called for him to play it three weeks in Chicago before Aug. 31. It was presented at the Victoria and National theaters. This is about the last opportunity to play it, and suits everyone, as the International Circuit did not have a show for the Imperial week of Aug. 20. Harry Minturn will direct it in spite of the fact that he opens with the Shubert Stock at Milwaukee, Wis., the next Sunday, Aug. 27.

C. A. Newmeyer, the manager of the Milwaukee Stock, will read Minturn's part in the rehearsals of the first bill, and Minturn will journey up there once or twice during the week for rehearsal.

McWatters, Melman and Company, people of the dramatic world, tried out a sketch at the Academy Theater on Thursday night of last week, but it was impossible.

E. E. MEREDITH.

Nick Long, Jr., has been engaged by Geo. C. Tyler for the part of Jimmie Beon in "Pollyanna," which is to open early in September in New York. He will be remembered for his excellent acting in "The Things That Count," at the Playhouse.

**STEIN'S
MAKE-UP
NEW YORK**

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG. The (David Belasco). N.Y.C. Aug. 10, 1916—Indef.
CHEATING Cheaters (Al. H. Woods). N.Y.C. 9—Indef.
COAT Tales (Arthur Hammerstein). N.Y.C. July 31—Indef.
DIXEY. Henry E. (Helen Tyler). Chgo. June 20—Indef.
FAIR and Warner (Selwyn and Co.). N.Y.C. Nov. 6—Indef.
HAPPY Ending. The (Arthur Hopkins). N.Y.C. 21—Indef.
O'HARA. Fiske (Augustus Pitou, Jr.). Minneapolis, 21—20.
PLEASE Help Emily (Charles Frohman Co.). N.Y.C. 14—Indef.
RING. Blanche (Frederick McKay and Messrs. Shubert). N.Y.C. 7—Indef.
SEVEN Chances (David Belasco). N.Y.C. 7—Indef.
SILENT Witness. The (H. H. Frazer). N.Y.C. 9—Indef.

PERMANENT STOCK

AKRON. O.: Colonial.
ALBANY. N. Y.: Harmanus.
ALTOONA. Pa.: Lakemont.
ASHVILLE. N. C.: Auditorium.
BOSTON. Lexington Park.
BRIDGEPORT. Conn.: Lyric.
BRYANTVILLE. Mass.: Trumbull Players.
CLEVELAND. Colonial.
COLORADO SPRINGS. Colo.: Burns.
COLORADO SPRINGS. Colo.: Opera House.
COLUMBUS. Olentangy Park.
DALLAS. Tex.: Cycle Park.
DENVER. Broadway.
DENVER. Denham.
DETROIT. Garrick.
DULUTH. Minn.: Lyceum.
ELMIRA. N. Y.: Horicks.

HAMILTON. Can.: Temple.
HARTFORD. Conn.: Poll's.
LOS ANGELES. Burbank.
LOS ANGELES. Morosco.
NEWARK. N. J.: Olympic Park.
NEW YORK CITY. Lafayette.
OAKLAND. Cal.: Orpheum.
OMAHA. Blandels.
PITTSFIELD. Mass.: Colonial.
PORTLAND. Me.: Cape Cottage.
PORTLAND. Me.: Keith's.
PROVIDENCE. R. I.: Keith's.
QUINCY. Ill.: Orpheum.
ROCHESTER. N. Y.: Avon.
ROCHESTER. N. Y.: Temple.
SAN FRANCISCO. Columbia.
SAN FRANCISCO. Alcazar.
SAN FRANCISCO. Wigwam.
SAN JOSE. Cal.: Victory.
SCRANTON. Pa.: Poll's.
SEATTLE. Orpheum.
SPRINGFIELD. Mass.: Poll's.
ST. JOSEPH. Mo.: Alrdome.
ST. LOUIS. Park.
SYRACUSE. N. Y.: Empire.
TORONTO. Royal Alexander.
TRENTON. N. Y.: Trent.
UTICA. N. Y.: Shubert.
WASHINGTON. D. C.: Howard.
WATERBURY. Conn.: Poll's.
WHEELING. W. Va.: Victoria.
WICHITA. Kan.: Crawford.
WILLIAMSPORT. Pa.: Vallamont.
WILKES-BARRE. Pa.: Poll's.
YOUNGSTOWN. Ohio: Idora Park.

TRAVELING STOCK

BENJAMIN. Jack: Riley Center, Kan. 7-12.
DE VOSS. Flora: Boscobel, Wis. 7-12.
LEWIS. Scullaway, Nebr. 7-12.
MALLORY. Clifton: Greenfield, Ind. 9. Wabash 10. Noblesville 11. Mt. Vernon 12. Mt. Vernon, Ill. 14. Sullivan, 15. Urbana 16. Kankakee 17. Gilman 18. Colfax 19. Clinton

21. Macomb 22. Camp Point 23.
MANNING. Frank: Jewel City, Kan. 7-12.

OPERA AND MUSIC

AMBER. Empress. The (Corey and Riter). Boston 21—Indef.
BELLE OF THIOVILLE. The (Benedict, Inc.) N.Y.C. 10—Indef.
BRAZILIAN Honeymoon (Messrs. Shubert). N.Y.C. Aug. 14—Indef.
FIELDS. Lew (Messrs. Shubert). N.Y.C. May 29—Indef.
PASSING Show of 1916 (Messrs. Shubert). N.Y.C. June 22—Indef.
VERY Good Eddie (Marbury Comstock). N.Y.C. Dec. 24—Indef.
WORLD of Pleasure (Messrs. Shubert). Chgo. May 17—Indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld). N.Y.C. June 12—Indef.

MINSTRELS

FIELD. AL G.: Canton, Ohio 9. Sharon, Pa. 10. Jamestown, N.Y. 11. Salamanca 12. Geneva 14. Auburn 15. Fulton 16. Oswego 17. Utica 18. Syracuse 19-21. Rochester 22-23.

CIRCUS

BARNES. AL G.: Watertown, N.Y. 9. Camden 10. Rome 11. Onondaga 12.
BARNUM and Bailey: Topeka, Kan. 9. Chanute 10. Joplin, Mo. 11. Springfield 12.
BUFFALO Bill and 101 Ranch: Bradford, Pa. 9. Kane 10. Warren 11.
HAGENBECK-Wallace: Lincoln, Ill. 9. Roadhouse 10. Springfield 11. Monticello 12.
RINGLING Brothers: Fond du Lac, Wis. 9. Sheboygan 10. Appleton 11. Green Bay 12.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks held at this office for two weeks longer, and then returned to the post-office.

Women

Abbott. Marion, Mrs. C.
Alyarea. Mrs. Leonel Atwell.
Barker. Flossie C. Sadye
Burns. Mrs. L. Barkus, Kathleen Barry, Mrs. Sadee Berry, Cosgriff, Catherine, Mlle. Claire Cote, Bertha Creighton, Kittle Chestham, Peggy Cameron, Corinne Cantwell.
D'Angelo. Mrs. R. M. Mrs. Frank Delmaine, Bessie De Vore, Julia Dean, Madge Drew, Mrs. H. M. Darlington.
Felding. Margaret, Marie Ford.
Gale. Marguerite, H. C. Gardner, Lottie Grooper, June Gray, Louise Gunning.
Hadley. Mrs. J. W. Helen Holmes, Grace Hyer, Flo Hartley.
Lach. Madeline.
Merrill. Blanche, Blanche Martin, Vivian May.

Riggs. Mrs. Charles, Lena Rivers.
Sutherland. Mrs. Annie, Lillian Sheffner, Lillian T. Sterling.
Van. Mrs. Billy B. Mrs. Victor Vorchy, Madge Voe, Isabel Vernon.

Men

Alexander. Manuel, Lawrence E. Atkinson.
Bass. Victor, Albert Ellery Bergh, N. J. G. Briggs, Leonard Brown, Axel Burgeston, G. Broolin, Bernard & Finnelly, Arthur S. Byron.
Collingau. George W. John H. Cohee, Albert Cowles, Frank Charlton.
Denn. Francis H., Harry Dodd.
Eaton. Elwyn.
Fee. John, Briggs French.

Grabbert. H. E., Gordon Guinness, Francis Gerard.
Hawkes. Welles, Joseph W. Herbert, Jos. Patrick Healy, Irving, H. I.
Jameson. E. T.
Kent. Richmond, Lee Kugel, John E. Kellard.
Leonard. Leo, Jack Lewis, Leopold Lane.
McGrath. James, G. T. Meech, Ed. F. McCrumesh, N. Morgan, R. J. McSherry.
Portman. Hornell, I. George Peduzzi, Walter S. Percival.
Rabinowitz. Moe, Ed. J. Ratcliff, Frederick C. Russell, William Russell, Frank Ridsdale.
Stahl. John M., Jack Storey, Frederick Sumner, W. J. Stevenson.
Voelker. F.
Webb. Teddy, Stewart E. Wilson, Henry Woodruff, Chas. Whyte.

IN CANADA

MONTREAL (Special).—Things theatrical in Montreal have been very dead for the last three weeks, all the theaters are closed with the exception of the moving picture houses and the parks, and two small French stocks in the far north and east ends. Fadettes Ladies Orchestra continues an attraction at the Imperial, and D'Avino's Boston Orchestra is playing at St. Denis.
Schmer Park presents an exceptionally good bill week July 31-Aug. 5, including Lightning Weston, Paul, LeVan and Dobs, Belles of Seville, Fonti Boni Bros. and the Three Jordan Girls. Dare Devil Babcock looping the loop is an added attraction at Dominion Park. The Theater Francaise has passed under the same management as the Orpheum and will be used for a vaudeville house. The Princess will play first-class Shubert attractions, and His Majesty will play first-class attractions booked by Klav & Erlanger. Gayety will remain burlesque and Orpheum will probably start off with vaudeville, but there are persistent rumors that when the new vaudeville house is built it will become a stock house. W. A. TREMAYNE.

SAN FRANCISCO BILLET

SAN FRANCISCO (Special).—Theodore Kosloff, the Russian dancer, who just finished an engagement at the Orpheum, was sued and his salary was attached by Harry Rickards, American agent of the Tivoli Theatres Company of Australia. It is charged that Kosloff contracted to play the Tivoli Circuit in Australia, beginning May 23.

JAMES MADISON

AUGUST SCHEDULE.—Until August 14th, I shall write vaudeville acts in San Francisco (844 Market Street). Then back to New York for the season. My New York office (1493 Broadway) is meanwhile open in charge of my secretary.

MUSICAL COTERIE'S CLUB

HELFEST, ME. (Special).—"Jere McAniff's Musical Review" pleased crowded houses at the Colonial July 24-29. Glades Klark company Aug. 7-9.

The Northport Country Club (which was opened July 4) has among its members many artists of merit. The Sunday concerts at the club house are proving to be one of its most attractive features. Among those who have volunteered their services are: Edwin L. Klahre, pianist; Alice Houston Stevens, soprano; Louise Bunker, violinist; and Mr. and Mrs. Ralph Flanders, pianists; all from the New England Conservatory of Music; Madame Cara Sapin, contralto, Boston Opera company; and the "McAniff Musical Review" male quartette, besides local artists. FRED I. CHASE.

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WITH ALEXANDER CARR IN "APRIL SHOWERS"

DIANE D'AUBREY

"The Girl with the Million Dollar Eyes"

NOW IN VAUDEVILLE

Direction H. B. MARINELLI

ELSIE WILLIAMS

In Vaudeville

Direction EDWARD S. KELLER

LADY SEN MEI

Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

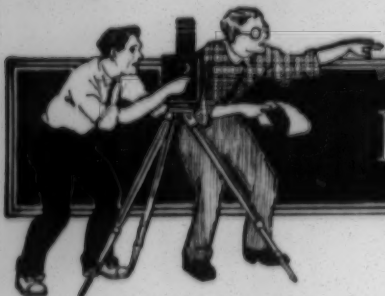
SYLVIA JASON

With Harry Tighe in Vaudeville

Agnes Scott and Harry Keane

in "THE FINAL DECREE," by Agnes Scott

Author of "The Red Fox Trot" "Drifting" "The Wall Between"



MOTION PICTURES



THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION



MISS GRACE DARLING,
Playing Beatrice Fairfax in the New Serial
of That Name Produced by the Inter-
national Film Service, Inc.

JOSEPH F. POLAND, of the Vitaphon Company, rises to defend the staff writer, thereby presenting a looking-from-the-inside view.

"As a student of and worker in motion pictures, it is with great interest that I read, in your current issue, an article signed by Mr. FREDERICK JAMES SMITH. Well written and intelligent it is, and presents keen analysis; yet one thing in it puzzles me greatly. This is the reference to the staff 'hack-writers' and 'reconstructionists'."

"Where are these hack-writers and reconstructionists? Is there a single one of the big, worth while companies that has them on staff? Mentally, we can go over a list of the companies that are surviving and are making money—and where do we find the hack-writer? Instead, we find well-paid, well-managed staffs of photodramatists. The other companies—those with hack-writers—must be in a hopeless minority; then why cavil at hack-writers as if they were such a widespread evil."

Continues Mr. POLAND:

"What of the carefully constructed story," asks Mr. SMITH, when it reaches the manufacturer? Well, in our office, and I believe myself safe in saying in any office of the reputable companies, the script is handed to a photodramatist, an intelligent, educated man whose eyes are not 'theatrically perverted,' as he has either been a free-lance scenarist or a fiction writer, if he finds that the continuity is as it should be, and the scenario's development is up to standard, he returns it to the editor-in-chief with the comment that it can be produced from the script. The staff-writer does not want to reconstruct; he receives no credit on screen nor from anyone for re-building another writer's story. He

prefers to photo-dramatize a book or play, or to picturize from a submitted synopsis."

"I am a photodramatist," continues Mr. POLAND. He goes on to declare: "Despite the fact that we hear so much of the carefully constructed scenario, it is sad to relate that it seldom enters the editorial sanctum. . . . As for the director who changes scripts—well, that's another story, as KIPLING remarks, and the directors should reply to this. Speaking for myself, and the many really brilliant photodramatists with whom I come in contact, I will say that when we have written scenarios as nearly perfect as we can write them, we are always willing to have an intelligent, analytical director suggest changes; it generally improves a script—for nothing is perfect, and the more minds brought to bear on a subject, the better will be the ultimate production. We're all working to make pictures bigger and better. Stop abusing the hack-writer; he's dead or dying. This is the day of the photodramatist!"

Mr. POLAND declares the staff writers—beg pardon, the photodramatists—eyes aren't perverted. If, as he maintains, the re-writer does his work in an intelligent way, why are picture stories in their present rut? Where does Mr. POLAND place the blame?

Mr. POLAND states: "He [the photodramatist] prefers . . . to picturize from a submitted synopsis." Many companies these days prefer to buy scenarios in synopsis form and have their office staffs develop the continuity. We maintain that this moulds fresh ideas in old forms, that new twists of theme are twisted into conventional methods of presentation. Even a photodramatist cannot work out an idea with the spontaneity and understanding of its creator."

A very recent instance—an actual happening in the ranks of Ibsen, with a prominent producer—is still another illustration of the manufacturers' point of view regarding the scenario.

This maker of pictures had engaged a company; indeed, had sent the organization to a rather distant spot to film an Ibsen drama. As the picturization was started, information came to the producer that another firm planned to issue the same play in film form. What did the first producer do? He sent for the script, ordered it re-written and re-named, while the company was commanded to go on with the office staff's variation of Ibsen.

The shade of the grim old Norseman is probably writing a furious letter to the *Paradise Motion Picture World*. Possibly some "photodramatists" are in the locality and undoubtedly they will reply.

We believe BURNS MANTLE, the able critic of *The Mail*, was the first to sug-

gest the need of an editor in the office of the photodrama producer. How otherwise shall we ever get away from the actual illiteracy of the screen?

The *Philadelphia Record* raises the point.

"The least observant person must have noticed, from time to time, some errors in statement, in construction of sentences. In spelling or in choice of words, as there is cessation for a short period of the progress while there are seen the important words necessary for continued elucidation of the tale," says the *Record*. "How the 'titles' that are perpetrated could ever have passed the editorial eye is a mystery. Of course, inefficiency or carelessness may be directly responsible, but the important producing companies, it seems, ought to give such a vital matter for an art production as close attention as is bestowed upon the details of the picture itself. The producers cannot hope to have their productions taken seriously by the public if there is inefficiency in any department of the studio."

The *Philadelphia Record* goes on to quote some flagrant examples of screen illiteracy. DONALD BRIAN was referred to in a sub-title of "The Smugglers" as a "promotor." The same photodrama made mention of the "Follies Bergeres" in Paris. Then, the Press writer continues, the statement

was made that someone was "awarded with \$50." And in "The Clown," the butler queried, "Whom shall I say inquired?"

"These instances happen to come to mind," says the *Record*, "but there are thousands of other crudities that find their way before the reader in the picture theater, with ungrammatical statements preponderating. Mixing of tenses is a favorite method of the writer of film inscriptions and it would seem that the scenario author, keen to have his name on the picture for which he stands sponsor, would squirm at every recollection of his perverted brain-child exposed to public view and criticism. He cannot prevent the stage director's vagaries, the incongruities of setting, or the mediocrity of players, but he should be able to have his written messages go forth unsullied to the world of picture patrons."

FREDERICK JAMES SMITH.

HENRY E. DIXEY, for several decades a fixture on the American stage is shortly to make his appearance as a Mutual star. His initial appearance will be as the featured player of "Father and Son," a five-act comedy drama to be released as a Mutual Masterpiece, De Luxe Edition.

WILLIAM A. BRADY spends at least twelve hours a day at the World Film Studios, a few hours at the Playhouse, looking over prospective legitimate activities of the coming season—and then motors to Stamford, fifty miles from New York, where he sits on a veranda, overlooking Long Island Sound, resting, by reading plays and scenarios. What he does with his sleeping hours is one of the present-day problems in filmdom.



MISSES JACKIE SAUNDERS (BALBOA) AND ROSEMARY THEBY (VIM). Contrast the Possibilities of the Atlantic and the Pacific.



S. L. ROTHAPFEL ANALYZES THE PICTURE AUDIENCE

"What the public wants in pictures?" why, you couldn't ask a question more difficult to answer if you tried to."

S. L. ROTHAPFEL sat back and laughed as he parried the question.

The rattle of a wood crash, the resonant peal of a thunder sheet and bass drum and the suggestive clatter of a glass crash hurtling in from the Rialto stage, interrupting the interview.

"I guess that is about as good an answer as anyone can give," continued Mr. ROTHAPFEL. "And there is the proof of it," a burst of laughter sweeping in from the auditorium.

"Our audiences here at the Rialto love comedy. In this they are not unique. All the world wants to laugh and there is no vehicle better calculated to supply that demand than the motion picture. Good comedies are not to be picked up every day in the week. But the good comedy is well worth the seeking, for it is the surest-fire success that can be given a place on any programme. Of all the products of the studio, it pleased old and young, rich and poor, the pedant and the ignoramus. There is nothing an exhibitor can project upon his screen so sure to send away people talking approvingly of his bill as a genuinely funny comedy—and that kind of advertising is worth more than all that can be bought in newspapers or on the billboards. A big throb or a terrific punch may occasion only passing notice in the minds of the blasé audience, but a series of good laughs invariably sends them away reiterating the comment 'wasn't that the funniest thing you ever saw?'"

"This is not one man's judgment. The entire motion picture clientele has given this verdict in boosting a slapstick comedian to the position of the highest priced artist in the motion picture world. If the public did not demand CHARLIE CHAPLIN more emphatically than any emotional woman or leading man, the exhibitors of the country would not book him so universally that his producers could afford to pay him the enormous salary that they do."

"It is not necessarily a one-man principle that finds expression in Mr. CHAPLIN's case—it is simply the fact that he has established a reasonable assurance in the public mind that the ticket buyer will get a laugh where his product is being shown. DOUGLAS

Rialto Manager Dissects "The Public" and Explains the Problem of the City Manager

FAIRBANKS's phenomenal success is more largely traceable to the public hunger for a laugh than to his truly remarkable agility or his all-around capacity as a film actor. 'Fatty' ARBUCKLE is another example. The last time we had him at the Rialto I felt justified in carrying full-page newspaper advertisements announcing his coming, and was fully repaid by doing a capacity business for the week in the face of blistering hot weather.

"My firm conviction that comedy is the first requisite of a good bill is demonstrated by the fact that I never fail to book these three artists at the Rialto when an opportunity presents itself.

"The question 'What does the public want?' involves a second question, namely, 'What is the public?' The astute showman—and all others are soon

country picnic, a county fair or the visit of the itinerant carnival company gives way to a more sober, serious, artistic conception of pleasure in the more experienced, world-worn and blasé residents of the big city. Almost the only exceptions from this rule that may be noted are the hard working foreign born element and their children.

"With this in mind, it is easy to understand that the problem of the metropolitan manager and the small town manager are by no means the same. Only in one particular are the tastes of their publics identical and that is in the fundamental that marks the difference between brute and man—the power and inclination to laugh. I have observed that the Wall Street banker, the backwoods bumpkin and the rough miner in the most god-forsaken frontier outpost laugh in common at a truly

large producing companies have shown an ever-increasing tendency to weigh their product in the scales of literary value, with due regard to the plausibility and charm of the underlying story rather than to obvious action. As a result the psychological photoplay is with us in the form of numerous dramas, and for that matter comedies, wherein the ancient art of simple narrative and the modern art of imparting 'sustained' interest are the factors upon which success depends. This necessitates the employment of artists possessing greater powers than merely mugging into a camera, heaving deep sighs and rolling their eyes. It demands of the director other resources more subtle than the automobile crashing through the bridge rail, the burning yacht or the wrecked train. These have their place, but their place is not omnipresent when one is catering to the more educated and refined public.

"Of late evidence of a belief has manifested itself in certain quarters that the public wanted the salacious—for that matter the absolutely forbidden. I have no doubt that there is a large element that would pay to see that sort of thing on the screen, but happily there are so many influences, always alert to stamp out that evil, at work within the industry and closely allied to it, that I doubt it will ever find establishment in this country. It is not surprising that such a demand may exist. From childhood to the grave, throughout all history, man has reached for the forbidden whether he really wanted it or not. If my memory serves me right such an incident is among the first of record relating to the human race.

"It will never be necessary to go outside of the industry to repress any tendency that may develop in this direction, however. This is demonstrated most eloquently by the history of the motion picture business, for in its most incipient stage the subjects shown in the 'drop-a-nickel in the slot' devices were largely risqué. Almost immediately the presentation of pictures in public replaced the 'drop-a-nickel' cabinet—even though it was a short step, the little store show of the nickelodeon variety—healthy, normal, subjects swept into vogue spontaneously.

"Muck and slime cannot survive the glare of the noonday sun. The moral salvation of the motion picture is assured by the unprecedented, unequalled publicity in which it is presented."

E. P. SMANEY.

EDITH STOREY's memoirs of her early screen days were brought back to mind when she was invited to participate in the motion picture section of the wild west show at Sheephead Bay called "The Stampede." Miss Storey was one of the first to enter her name and will represent Vitagraph in the events for women. Several years ago in her work for Vitagraph, Miss Storey was famous for her work in Western dramas, and she was a familiar figure on the billboards dressed in buckskins. Then her dramatic ability made her a star in more pretentious productions, problem plays and the like, but in "The Stampede" she again dons the buckskins for one day.

TOM MIX, Selig cowboy star, was offered the command of a regiment of "Rough Riders" when war with Mexico seemed imminent. Mix served in the Spanish-American and Boer wars.

JAMES OLIVER CURWOOD, who wrote Selig's "Thou Shalt Not Covet," shoots game in Canadian wilds almost every Summer.



FRANCIS X. BUSHMAN.

As the Romeo of the Metro Film Adaptation of "Romeo and Juliet."

"What is the public? The astute showman—and all others are soon eliminated through competition—recognizes that from a box office standpoint, the public can only be regarded as composed of overgrown children.

"The problem of the metropolitan manager and the small town manager are by no means the same. Only in one particular are the tastes of their publics identical and that is in the fundamental that marks the difference between brute and man—the power and inclination to laugh.

"Of late evidence of a belief has manifested itself in certain quarters that the public wants the salacious. . . I have no doubt that there is a large element that would pay to see that sort of thing on the screen, but happily there are so many influences, always alert to stamp out that evil, at work within the industry and closely allied to it that I doubt it will ever find establishment in this country."

eliminated through competition—recognizes that from a box office standpoint, the public can only be regarded as composed of overgrown children. If this were not so, how long could Coney Island and its many less ambitious imitations last; how long would the tented circus continue to be the surest fire money-maker of the amusement field?

"Starting with this premise it is only fair to divide and subdivide the big children, which we call the public, in the same way that the school teacher divides and subdivides the children entrusted to her care. This, for the reason that my public (and the public to which any manager in a large and wealthy city caters) is by no means the same public that supports the manager in a manufacturing or railroad center, a milling town or any purely rural community.

"As we ascend the scale of human society from the fellow who tills the soil or swings the axe to the man who sits at a mahogany desk clipping interest coupons we find a general hardening and aging process. The romping playfulness that finds expression in a

funny film. No other emotion strikes all in the same way. They may enjoy being shocked by a tremendous climax or moved to tears by a touching scene, but their conception of a climax and of pathos differs materially.

"The primary picture-goer is the 'kiddy.' That which pleases him most will have the greatest appeal to the more primitive of adult audiences. There has been widespread investigation conducted along scientific lines to determine what the child likes best in motion pictures; and it has been demonstrated that he derives greatest enjoyment out of comedy first, Indian stories next, and melodrama third. The reason is obvious—the maximum of action is there. You can gamble your last dollar that the preferences of the vast army of foreigners of limited education and of the hard working masses that do not enjoy opportunity for mental and ethical development absolutely follow those demonstrated by the children.

"There are two answers to 'What does the public want?' But there is another public we have not yet discussed in detail. Two or three of the

RELEASE "CRIMSON STAIN"

Consolidated Film Corporation Will Present New Serial through Metro this Month

According to an announcement from the headquarters of the Consolidated Film Corporation, the first episode of "The Crimson Stain Mystery," the sixteen episode serial produced by the Ertograph company, will be released through the Metro Exchange during the latter part of August. The producers confidently asserted that nothing in the serial line yet shown upon the screen contains such a whirlwind of rapid action. The story was written by Albert Payson Terhune. It is a tale of a modern Frankenstein, Doctor Burton Montrose, a scientist who discovers a biological element which he believes will improve the human race. Tested in secret upon human subjects, it results in a reaction which makes them relentless murderers.

New York city is in a panic when numerous murders take place, the authors of which cannot be traced. A newspaper editor attacks the police for failure to protect the city and assigns his son, Harold, to follow up a clue to the mystery, the ante-mortem statement of one of the victims that the assassin has a crimson stain in his eye.

The leading characters are interpreted by Maurice Costello and Ethel Grandin.

Mr. Costello is, of course, known to all screen fans. After seven years of association with the Vitaphone, Mr. Costello took a vacation of several months. Ethel Grandin's appearance in this serial marks her debut in a photoplay serial. The role assigned her is said to give unusual opportunities.

The Consolidated Film Corporation is conducting a competition in connection with the big serial, the prizes being thirteen automobiles, each a six cylinder, forty-horse power, five passenger, 1917 Overland model. The contests consists of the submission of the best idea for a five-reel feature based on the characters, mysteries and general situations in the serial. The United States will be divided into thirteen zones, and the most likely idea submitted from each zone will win an automobile. In order for a competitor to thoroughly grasp the meaning of the serial it is advisable for him or her to see every episode presented on the screen, so as to make note of the salient points in the story. Then an original plot must be invented, with the requirements mentioned above woven into it. Competition will naturally be keen, but names and reputations are not considered. The story is the only thing that counts, and it must be written by August 1, 1917. All manuscripts should be typewritten and addressed to the Contest Committee, Consolidated Film Corporation, 1482 Broadway, New York.

THE WEEK WITH PARAMOUNT

The week of August 21 will be a varied one for Paramountgoers. The two five-reel features will be the Lasky production of "Public Opinion" and the Famous Players production of "Rolling Stones." The former stars Blanche Sweet, the story being by Margaret Turnbull. "Rolling Stones" is adapted from Edgar Selwyn's drama, Owen Moore and Marguerite Courtot playing the leading roles.

In the Paramount-Burton Holmes Travel Pictures Mr. Holmes takes his screen travelers to South Tirol, where scenes of remarkable beauty have been filmed. The lowland scenery is in marked contrast with the lofty snow clad mountain peaks. Today the crash of machine guns and the boom of cannons sounds through this region.

The Paramount-Bray cartoon for the week is another animated antic of Colonel Heena Liar, who applies—in a dream—to a motion picture studio for a position.

Paramount Pictographs, the magazine-on-the-screen, presents a pictorialization of how a fireman is made. The "Better Babies" section offers a plea for maternal nursing in contrast with the dangers of bottle nursing. Weaving in wood is another subject pictorially discussed, while still another section takes up the working of the George Junior Republic. The concluding subject is entitled "A Picnic for Two," showing how an automobile is used for picnicing.

HARRY KENDALL IN TRENCHES

Harry Kendall, a prominent picture player, is now fighting in the trenches "somewhere in France." Mr. Kendall went to England about a year ago and enlisted for active service.

Mr. Kendall will be recalled for his playing under the Fox management in the role of Enrique in the picturization of Sardou's "La Sorcière," opposite Nance O'Neill.

EMMETT CORRIGAN, in "The Parish Priest," is a Selig Film possibility for September.

CURRENT PICTURE PROGRAMMES

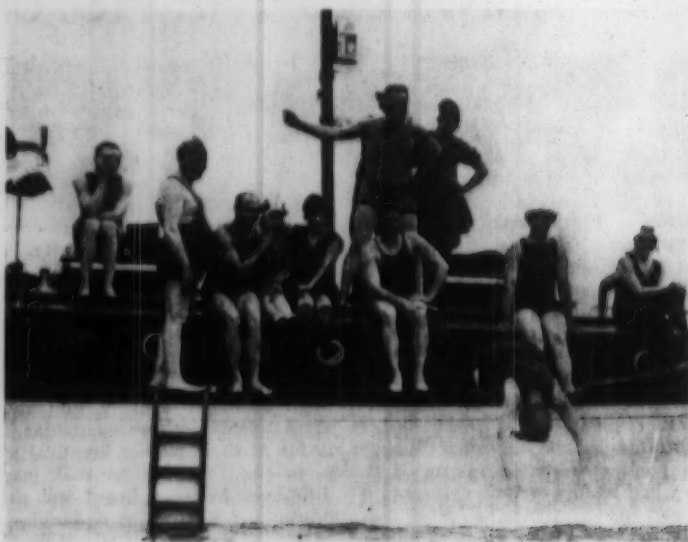
Rialto Theater, Bessie Love and Wilfred Lucas in "Hell-to-Pay Austin"; Dr. Sargent's Alaskan Travelogue.

Strand Theater, Pauline Frederick in "The Woman in the Case," Strand Travelogue.

Broadway Theater, Wallace Reed and Cleo Ridgely in "The House of the Golden Windows."

Criterion Theater, Thos. H. Ince's "Civilization."

Liberty Theater, Opening Aug. 22, Griffith's "Intolerance."



TRIANGLE PLAYERS ON THE DEEP.

Celebrities of the Thomas H. Ince Forces on an Outing to Catalina Island. Tendered Them by E. A. Featherstone, the Los Angeles Clubman. Left to Right: Charles Ray, Business Manager F. H. Allen, Director Reginald Barker, Enid Markey, Clara Williams, Director Raymond B. West, (Seated), Director Walter Edwards, Superintendent of Production Dave Hartford, (Behind Him), Dorothy Dalton, Margaret Thompson (Diving), William Desmond, Louise Glaum.

PATHE ANNOUNCES TWO MORE SERIALS FOR PRESENT YEAR

For Release in October and December—"The Shielding Shadow" Coming on Oct. 1

Two more serials have been added to Pathe's serial programme, contracts having been signed by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc. These two serials, which will be released this year, will be from the pens of Mabel Herbert Urner, author of "Their Married Life," "The Journal of a Neglected Wife," and other stories, and Guy McConnell, a magazine writer.

These two serials will fulfill Mr. Berst's promise to exhibitors of seven serials a year. The continued photoplays already issued by Pathe this year are "The Red Circle," "The Iron Claw," "Who's Guilty," and "The Grip of Evil," which has just been released.

On Oct. 1 Pathe will release "The Shielding Shadow," featuring Grace Darmond, Ralph Kellard and Leon Bary. It is from the pen of the well-known writer, George B. Seltz, author of "The Iron Claw," and other Pathe serials. The novelization of "The Shielding Shadow" is by Randall Parrish.

The advertising campaign prepared under Mr. Berst's direction by G. A. Smith, serial publicity manager of Pathe, has been designed with a view to serving to the fullest possible extent the needs of the exhibitor. The best New York newspapers will carry "The Shielding Shadow" advertising and an extensive billboard campaign will be inaugurated. As part of the national campaign there will be dominating signboard locations in New York, Boston, Chicago, St. Louis, Kansas City and Niagara Falls.

Mr. Berst promises a detailed announcement in the near future regarding the two new serials. It is understood that one of the new serials will be by the Astra Film Corporation. The other will probably be produced by Balboa in California, and is likely to feature Ruth Roland and Henry King. Mrs. Urner and Mr. McConnell are at work now on their stories and production will begin very shortly. One of the new serials is scheduled for release in the Fall and the other in December.

Pearl White, probably the most popular serial girl in the country, will play the lead in the Astra production. Miss White will be recalled as the heroine of "The Iron Claw," "The Exploits of Elaine" and "The Perils of Pauline." She has just finished a feature picture for the Pathe Gold Rooster programme.

Among the authors now contributing to Pathe's serial programme are Louis Tracy, Albert Payson Terhune, Mrs. Wilson Wood-

row, Randall Parrish, George B. Seltz, Mrs. Urner, and Mr. McConnell. Mr. Berst is firm in his belief that only authors of recognized standing and of long training can be expected to supply the kind of material that is needed for serials.

"The layman has only a vague idea of the great amount of action that is required for a thirty-reel serial," said Mr. Berst. "It takes a very strong mind and a vivid imagination to supply the necessary action. Experience has shown us that we must look to trained writers for the kind of material we require. Pathe is in the market now for the ideas for serials. We are willing to pay a liberal price for any ideas that meet our requirements."

"The Shielding Shadow" is the first serial to be produced by the Astra Film Corporation, of which Louis J. Gasnier, formerly vice-president and general manager of Pathe Exchange, is president. The picture was made under the personal direction of Mr. Gasnier and Donald Mackenzie, who produced "The Perils of Pauline" and a number of Gold Rooster plays.

The story centers around a mysterious character, called Ravenger, besides possessing the mystery of "The Shielding Shadow." An advance announcement explains something of the early portion of the serial story:

"On a convict ship, a prisoner escapes by placing himself in a coffin which is thrown overboard. He releases himself under the water and is washed to the rocky shore of a barren island where he finds the treasure for which hundreds of men have sacrificed their lives. As he is examining it, an octopus creeps out of the sea and drags him into the water."

"In one of the early episodes there is a balloon race in which twelve balloons take part. Miss Darmond and Ravenger are in a balloon in which the villain has planted a dynamite bomb. In mid-air the balloon explodes. There is only one parachute, in which Miss Darmond escapes, dropping into the sea. Ravenger is compelled to jump. This is not done in miniature. It is an actual balloon race and Ravenger actually falls a great distance with the balloon's basket as his parachute."

"At another point in the story, a lighthouse is demolished in a terrific storm. A whole building was destroyed in the taking of this scene and Miss Darmond and Ravenger were both badly hurt. At least one such sensation is part of every episode."

WALTHALL ON FISHING TRIP

Following his work in "The Sting of Victory," his latest release under the Essanay banner, Henry B. Walthall is recuperating in the upper lake region of Wisconsin. Mr. Walthall is an enthusiastic fisherman.

"The Sting of Victory" is a five-reel feature released through V. L. S. E., in which Mr. Walthall played a dual role. During his absence the scenes and costumes of the two five-part features are being laid out, so that a start can be made on either when he returns to the world of film labor.

GEORGE LE GUERE wishes to announce that he has not retired from screen acting, and that an early statement of his releases will be forthcoming.

FORM NEW COMPANY

Field Feature Films Make Entry Into Manufacturing Line of Motion Picture Industry

The latest manufacturing company to enter the motion picture industry is listed under the name of Field Features Films. The new organization is backed by men of wide commercial experience, who are furnishing their own capital to the extent of several million dollars, according to a statement issued by their New York representative. They will produce feature films of the best quality. Two pictures have already been completed and the third is now being produced.

A huge glass-covered studio has been erected at Miami, Fla., equipped with the latest lighting system, and every modern device for furnishing high-class features for the screen is installed. The president of the company is C. F. Field, well known in the automobile business. He is a man of forceful and successful business methods. He has long been a student of the drama and has collaborated on several plays. Outlining the policies to be pursued by the new company, Mr. Field said:

"We have set out to make the Field feature films 'Custom Made Features,' by that I mean our features will be framed to meet present-day box-office requirements. We are not going to spend our money for stage stars with inflated salary values. We are not going to attempt to make artistic history at the expense of common sense. We are not going to pursue chimerical ideals to the detriment of commercial value. We are not going to attempt to make the 'great picture of the future.' What we are going to do is confine ourselves to making pictures that are demanded by the public of to-day; pictures that will make money for us, for the people who buy them, and for the people who book them. We are conducting our business along business lines; the same as any other manufacturing business is conducted. We have studied our market in the same careful manner that all successful merchants study their respective fields and will supply that class of features that our observations have convinced us will be commercially profitable. In constructing our studio and selecting our players we have called to our aid men of long experience in the motion picture business as our advisers and we have instituted economic systems that will work to the benefit of everyone who transacts business with us. In the making of our first picture, 'The Human Orchid,' and our second feature, 'The Toll of Justice,' we have practiced economy where economy should be practiced and have spent money liberally where money should be spent; with the result that we have produced two good, clean, wholesome pictures."

"Among the players in our stock company, which numbers over forty people, is Walter Miller, formerly of the Biograph and Famous Players Company, Charles Graham, who gained prominence in 'Alias Jimmy Valentine' on the speaking stage, and in leading roles in Biograph, Metro, and Imp productions, and Irma Ross, who is well known to the patrons of the Broadway theaters. Although we worked under the greatest difficulties producing our first feature 'The Human Orchid,' as was to be expected in a brand new studio, we nevertheless believe that it will prove the correctness of our theories."

Associated with Mr. Field in Field Feature Films is Thomas J. Peters, who has an international reputation in the commercial world, and H. G. Ralston, one of the largest and best known real estate men in Florida. The company is establishing a New York office for the sale of its features on the states rights basis and an announcement giving further particulars will appear in our next issue.

PATHE'S BIG STORY

Closing Chapters of "Grip of Evil" said to Be Unusually Sensational

According to those who have witnessed its private showing, the last three episodes of Pathe's "The Grip of Evil," the serial is said to surpass in interest and thrills anything of its type yet shown upon the screen. To bring the story to its climax, the producer has found it advisable to use the same characters and continue the same story through the twelfth, thirteenth and fourteenth chapters.

From Porto Rico comes a tribute to the drawing power of Pathe's "Iron Claw." The manager of the Teatro San Augustin writes that with this serial he established a new record for Porto Rico, with 1,500 paid admissions in one evening. He says that for the first time he has been compelled to give two shows in the same evening to accommodate the people, and had to make good on one hundred and eleven admissions in excess of the number the police allowed him.

"A Woman's Fight," the Pathe Gold Rooster release for August 20, is described as a highly dramatic play. It was produced by Popular Players and Players under the personal supervision of Herbert Blache. Miss Geraldine O'Brien has previously appeared in a Gold Rooster play, Henry W. Savage's "Excuse Me," a five-reel comedy. Miss O'Brien has for several years been prominent in the "legitimate."

The Pathe Buffalo office is congratulating itself on the splendid showing it is making in its territory on serials. On figures turned in by the selling force, the record shows one hundred and forty-two serial runs for Pathe per week against ninety-four serial runs for all competitors.

GRIFFITH GETS LIBERTY

"Intolerance" will be His First Production, Opening on August 22

David W. Griffith has completed arrangements with Klaw and Erlanger to take over the Liberty Theater, the scene of the long run of "The Birth of a Nation," for the coming season. Mr. Griffith's first production will be "Intolerance," which he will present on Tuesday, Aug. 22. This is the photodrama which has heretofore been called "The Mother and the Law."

Mr. Griffith has been at work on the story for a long period. It is an original idea, consisting of parallel narratives coming down through four ages in the world's development, the connecting link between the past and the present revealing that the same force which has created crises in the world's affairs is at work today.

In joining a modern story of a young couple caught in the whirlpool of so-called social reform, with ancient events, Griffith is said to have made a wide departure for stage construction of the past. He elaborates upon the "switchback" to flash parallel narratives of the fall of Babylon, the advent of the Nazarene into Judea and the massacre of St. Bartholomew in Paris in 1572.

"Some of the greatest historical incidents of the world's development will be shown in the picture," says an advance announcement. "In this production Griffith has set a new mark and created his most ambitious achievement. Greater backgrounds have been made for his action than before and in the principal scenes more persons are used than in 'The Birth of a Nation.' Extensive research work has been done to furnish details of the scenes in the Holy Land that will be depicted."

IN "THE CONFLICT"

Lenore Ulrich will Again Play a Halfbreed in Coming Pallas Production

Lenore Ulrich will immediately start work for Pallas pictures on "The Conflict," a story by Julia Crawford Ivers, having practically completed "The Intrigue." The last-named photodrama, which gives Miss Ulrich the role of a beautiful countess, who is an international spy, will shortly be ready for release on the Paramount programme.

In "The Conflict" Miss Ulrich will appear as Alona, the halfbreed daughter of a wealthy white man. It will be Miss Ulrich's sixteenth appearance on the stage and screen as a semi-white maid. A complete Indian village is to be built on the shores of a mountain lake in the San Bernardino and a band of Indians will appear in various scenes. The picture will be staged under the chief supervision of Scott Sidney, who has just become affiliated with the Pallas organization. Mr. Sidney was formerly with Ince. He will be assisted by Waldo Walker. Supporting Miss Ulrich will be Colin Chase, Howard Davies, Adelaide Woods, Jack Star, Gail Brooks, Joy Lewis, and William Winter Jefferson. The camera work will be supervised by James Van Trees.

ESSANAY'S AUGUST PROGRAMME

The Essanay Company announces a varied strong programme of dramas and comedies in the short-reel subjects for August. In "The Chinnee Sweep" Joyce Fair, the eleven-year-old actress, is starred, the plot bringing into evidence a boy who sweeps out a chimney in the home of wealthy people, falls in love with the little heiress, and finally wins her love. There follows Vernon Howe Bailey's sketches of Petrograd. The three-reeler of the first week is "The War Bride of Plumville," a lively comedy, presenting Neil Craig, Earnest Maupin, and Harry Dunkinson in the leading roles.

"The Three Scratch Clue," featuring Francis X. Bushman, in two acts, opens the second week in August. George Ade's "Fable of Books Made to Balance" is the one-act comedy, and "Worth While," a story of modern prison life, presents Bryant Washburn and Marguerite Clayton in a three-part picture.

The third week offers a patriotic two-part drama, "My Country, 'Tis of Thee," featuring Richard C. Travers and Lillian Drew, the plot of which is around the present Mexican situation. Wallace A. Carlson's "Animated Nooz Pictorial Number 14" will be shown and Joyce Fair appears in a strong one-act feature, "A Little Volunteer."

A reissue of Francis X. Bushman's two-reel drama, "A Man for a That," leads the fourth week, followed by George Ade's "Fable of How Wisenstein Did Not Lose Out to Buttinski," and a three-act drama, "The Face in the Mirror," starring Edmund F. Cobb and Josephine Sylvester.

"An Old-Fashioned Girl," with Marguerite Clayton in the leading role, is scheduled for release Aug. 29. This is followed by Vernon Howe Bailey's "Sketch Book of Washington" and "The Higher Destiny," a three-part drama, with Warda Howard and Edward Arnold as the stars, released Sept. 2.

CHARGES FILM THEFT

Charged with the larceny of a film entitled "Peggy," the property of the Triangle Film Company, Philip Epstein and Frank Elkins, both of this city, were held in \$2,000 bail by Magistrate Krotel for the Grand Jury. The prisoners entered a plea of not guilty. The film in question is an eight-reel production in which Billie Burke played the star role. Detective McGann testified that he found the missing film in Epstein's possession, and the arrest of Elkins followed shortly after.

McCLURE PICTURES UNDER WAY

The First Motion Picture Will Star Ann Murdock, with Holbrook Blinn in Second Release

The suit brought by Frederick L. Collins, President of the McClure Publications, Incorporated, against the Paramount Picture Corporation and certain of its stockholders to enforce a twelve million dollar option on the company's capital stock, is still pending in the courts.

In the meantime, McClure's Magazine for September comes the following announcement:

"Ann Murdock, who is about to appear on Broadway in her latest success, 'Please Help Emily,' has been chosen to play the star part in the first motion picture written, produced and exhibited under the McClure trademark. Miss Murdock is not new to pictures, having already starred on the Metro, V. L. S. E. and Paramount programmes."

Mr. Collins authorized the following statement:

"Yes, it is true the McClure Pictures are now being produced under the McClure trademark. Ann Murdock is doing the first picture and Holbrook Blinn the second. Five other stars, including one of the very biggest box office attractions in the picture business, are already under contract. The first feature will be released in the early Fall, but no one picture will be shown until at least six have been completed and the nucleus of a high class service to exhibitors absolutely guaranteed. We are making these expensive productions ourselves with directors and stars controlled by us, instead of in co-operation with other manufacturers, as has been our custom, to make absolutely sure that the quality of the pictures will be up to the McClure standard."

"Our plan is to assemble into one group the stars of all the programmes, and then to give each picture released the same vast national publicity hitherto accorded only to the fifteen-part serials. This is the first time that five-reel features have been so advertised. We believe that McClure publicity through the national magazines, newspapers and other channels controlled by us, placed behind a really high grade star in a big feature production will drive people to the theater to see McClure Pictures, and will make these advertising features more profitable even

than the ordinary moving picture serials, which we invented and which, I am willing to admit, have yielded many thousands of dollars in profits to our house."

"The stars now under contract to McClure's have formerly appeared on the Paramount, Metro, Fox, World and V. L. S. E. programmes. To their known box office value will be added at least a half million dollars' worth of publicity and the moral backing of the McClure list of magazines and newspapers."

"I am firmly convinced, by five years' participation in the motion picture business, that the day of the ordinary five-reel feature is past. The extraordinary or super-feature is the only thing that will make money for the exhibitors. The unusual thing, the extraordinary star, the timely subject, the tremendous force of publicity—one or all of these elements must be present to guarantee an exhibitor packed houses. The only absolutely sure element that never misses fire is the publicity. However, every McClure feature will be an advertised feature."

"Full details of our advertising campaign will be announced in the near future. For the present it is sufficient to say that we shall use a list of twenty national magazines and weeklies, totalling fifty million readers, and approximately one thousand newspapers, each geared up to aid the local exhibitor showing McClure Features. Our magazine list will include every motion picture magazine of importance—and every trade paper that stands for the best things in pictures."

"This is not a sporadic advertising campaign but it is to be continued from month to month and year to year, reaching every community in which McClure Pictures are shown."

"It is too early to talk about distribution plans, but I am in a position to predict that McClure Pictures will be distributed by the most powerful distributing organization in the United States, controlling two and possibly three of the existing companies, abundantly financed by McClure interests, and managed by the recognized leaders in the distribution and sales business."

TWO-YEAR CONTRACT

Pauline Frederick Will Remain on Screen for Famous Players for that Period

Pauline Frederick, despite reports that she intended to return to the stage, has decided to remain upon the screen. Miss Frederick has just signed a two-year contract with the Famous Players Film Company. By the terms of this contract Miss Frederick becomes one of the highest paid screen stars. The contract automatically assures her appearance in Paramount pictures for the next two years.

Miss Frederick came from the stage to pictures in the Famous Players' adaptation of Hall Caine's "The Eternal City." This followed her stage hits in "Innocent" and as Zuleika in "Joseph and His Brethren." Miss Frederick won an unusual hit in the screen "Eternal City" as Donna Roma and her screen popularity has been steady in its growth. She followed "The Eternal City" with "Sold," "Zaza," "Belle Donna," "Lydia Gilmore," "The Soldier," "Audrey," "The Moment Before," and "The World's Great Snare." Her next appearance will be in the late Clyde Fitch's "The Woman in the Case."

WARDE AS "VICAR OF WAKEFIELD"

Frederick Warde is to do "The Vicar of Wakefield" for the Thantousser company, when he completes his Chautauqua season in September.

SIGN FRANK CAMPEAU

Frank Campeau, well known for his delineation of Western characters, has been engaged by the Selig Polyscope Company and will make his initial appearance in the stirring five-reel Western feature drama, "The Light of Western Stars."

HORACE FULD WITH UNICORN

Horace Fuld and Milton G. Kronacher, until recently connected with the sales department of Pathe, have just joined the sales department of the Unicorn Film Service Corporation.

Mr. Fuld will cover Long Island and Mr. Kronacher will have the New York district.

START WORK ON CLUNE PRODUCTION

Jack Livingston, former leading man with Morosco, has been chosen to play the principal role in "The Eyes of the World," which is to be W. H. Clune's next big film production. The novel of Harold Bell Wright has been scenarioized and production has already started.

Mr. Livingston was formerly prominent in Chicago stock before he went into the pictures.

JACK JOHNSTON ON VACATION

Jack W. Johnston, whose last engagement in the pictures was as leading man for Mabel Taliaferro in Metro's "God's Half Acre," not yet released, is vacationing at Ogunquit, Me., for a few weeks.



THE COURT ROOM SCENE OF "THE ALIBI."

Vitagraph's Blue Ribbon Feature with Betty Howe and James Morrison in the Principal Roles.



ELMER J. MCGOVERN.

Sales Manager for the Frank Powell Productions, Inc.

E. J. McGovern, formerly assistant to Adam Kessel, president of the New York Motion Picture Corporation, is now general sales manager for the Frank Powell Productions, Inc.

Mr. McGovern became connected with the New York Motion Picture Corporation as advertising and publicity manager. His work immediately attracted attention, and he was advanced to the position of assistant to the president of the corporation.

Mr. McGovern is widely known in the film industry, being one of the youngest executives in the screen industry.

"THE PRINCE OF GRAUSTARK"

Essanay to Produce Sequel to George Barr McCutcheon's "Graustark"

President George K. Spoor of Essanay has obtained the rights to "The Prince of Graustark" and will produce it as a five-act photoplay. This will form a sequel to George Barr McCutcheon's "Graustark," which was produced in six acts by Essanay. Bryant Washburn and Marguerite Clayton will appear in the leading roles, with a support cast numbering Ernest Maupin, Sydney Ainsworth and John Cosser. Fred E. Weight, who directed "Graustark," will also produce the sequel.

Essanay reports that "Graustark" was an unusual success. Although it has been out for some length of time, every available copy of it is constantly being shown in some theater daily. In fact, the manufacturers state that additional prints have been requested and the producers may manufacture more to meet the demand.

"The Prince of Graustark" will be the first opportunity of film fans to see Bryant Washburn and Marguerite Clayton in the same feature. Each player has been with Essanay for nearly four years, but they had never been cast together until the past few months.

Miss Clayton has appeared in three recent features, "According to the Code," "Vultures of Society," and "A Daughter of the City." Mr. Washburn's last feature was "The Havoc," but he has appeared in numerous three-act pieces since.

Ernest Maupin will be seen in the part of the eccentric millionaire, while Sydney Ainsworth will appear as Count Quinex.

COMING BRADY-WORLD PICTURES

The Autumn release programme of the William A. Brady World Film pictures shows the following well known players:

Alice Brady, Ethel Clayton, Robert Warwick, Clara Kimball Young, Gail Kane, Kitty Gordon, Carlisle Blackwell, E. K. Lincoln, Arthur Ashley, Frances Nelson, June Elvidge, House Peters and Clara Whitple. In such plays as "The Other Sister," "The Almighty Dollar," "Friday the 13th," "The Scorching Way," "The Velvet Paw," "A Bird in a Cage," "The World Against Him," "Little Comrade," and "The Revolt."

The players and plays are to be seen in the quarterly period extending from Sept. 4 to Nov. 30.

EGENIE BENSERER, Selig star actress, formerly was champion lady fencer of the world.

The fifth of the Coast Studio Series compiled by Mabel Condon, THE MIRROR's popular Coast representative, will appear in the September 9th issue. Order a copy from your newsdealer. Mack Sennett's Keystone Studio will be covered.



MISS GLADYS HULETTE AND HER DIRECTOR, WILLIAM PARKE, Talking Over a Scene of "The Shine Girl," for Release on the Pathe Programme.

FEDERAL TAX FIGHT IS ON

President Leo Ochs Launches Campaign Against the Proposed Kitchin Revenue Bill

The fight against the proposed Kitchin Revenue Bill, the federal measure which, if it becomes law, will inflict a tax upon every motion picture theater in the country, is being conducted with vigor by the Motion Picture Exhibitors' League of America under the generalship of Leo A. Ochs, National President of the organization. Recently Mr. Ochs has been corresponding with various United States Senators, calling their attention to the injustice of the proposed bill and endeavoring to obtain their assistance in defeating it. The following is a copy of a letter sent by Mr. Ochs to each Senate member in this connection:

"As president of the Motion Picture Exhibitors' League of America, embracing approximately 25,000 motion picture theaters throughout the United States, and as directed by resolution at our annual convention at Chicago last week, I desire to call to your attention not only the injustice but also the unbearably heavy burden imposed by the pending tax bill on the motion picture theaters.

"We believe the bill to work an injustice because theaters alone are singled out for a percentage tax on their gross receipts. They are not taxed upon their profits or receipts after profits have been earned, but on their gross. Munitions of war, the makers of which are directly and enormously profiting by war conditions, are only taxed after a profit has been earned, while the theater, one of the greatest sufferers from war conditions, is taxed on its gross receipts, although these gross receipts in many instances afford no profits at all.

"Enterprises generally and those corporations or individuals profiting by war prices and conditions escape all such tax levies as are proposed against the theaters. Even in the amusement field, the one division having educational value, the theater alone is singled out. Professional baseball, summer parks, horse racing, boxing and wrestling, cabarets in hotels and restaurants, (which result in considerable loss of patronage to theaters), and other forms of entertainment are exempted. The advancement of motion pictures and their educational value has rapidly increased and with it the cost of motion picture theaters and the expense of their operation. The motion picture manufacturers and exhibitors have striven to constantly give better pictures in better theaters. Both pictures and theaters have vastly improved while the public has paid no increased price. The members of the House may have overlooked the educational value of pictures and the necessity of entertainment and amusement for the people, and viewed the taxation on theaters as a tax on luxury. By some, the theater may be deemed a luxury for those who attend it, but the tax does not fall on those who attend the theater, it is on the theater management. No one can call managing a theater a luxury, except from the grim joke of operating a losing proposition. "You may ask, why if a theater is unprofitable, will any one be foolish enough to operate it? The answer is plain. A

theater building can only be devoted to theatrical purposes. If operated at all, it must be operated as a theater. The property investment is there or else there is a lease contract. Therefore, if anything at all over operating expenses can be earned, the loss is lessened to that extent, even though it is less than the annual rental or interest charged on an investment. As you know, if the grocer moves from a store building, it may be occupied by a dry goods shop, a butcher, baker or any one of a hundred or more businesses, but when a theater management gives up, the next tenant must be another theater management. Many of the smaller picture theaters are family affairs, giving at best, instead of profit, merely wages for the members of the family operating it. A tax no larger than the last emergency tax closed motion picture theaters in every state in the Union. The present bill, if enacted, will close theaters by the wholesale, for a large part of the tax will fall on gross receipts that either serve to lessen a loss or at best afford the theater management merely a small salary.

"One member of the Senate has been quoted as declaring that motion pictures should be abolished and that the best way to do this was to tax them out of existence, but we feel sure this is not your views nor those of the Senate as a whole.

"In behalf of the motion picture exhibitors of the United States, I respectfully request that you use your influence to abolish this proposed unjust taxation.

"The wisdom of President Ochs' move in calling the direct attention of the Senators to the legislation pending which the Exhibitors' League is making every effort to defeat, was clearly proved by the instant responses he received to his written appeals. Up to date these senatorial replies have been forwarded to Mr. Ochs, from which the following extracts are made:

"I have yours of the 24th instant, on behalf of the Motion Picture Exhibitors' League of America, protesting against the provision in the so-called Kitchin Revenue Bill (H. R. 16763) relating to theaters, museums or concert halls, and I fully recognize the force of the objections presented by you.

"It is needless for me to say that I am radically opposed to all legislation of this character. I shall be glad to bear your views in mind and do what I can, as a member of the minority, to halt or modify some of this ill-advised legislation.

BOIS PENROSE."

"I wish to acknowledge receipt of your letter of July 24, 1916, calling my attention to the injustice and unbearable burden imposed by the pending tax bill on the motion picture theaters. I note what you say in relation to the same, and shall give this matter my attention. There is no doubt but what your protest is a just one.

REED SMOOT."

"I am in receipt of your letter of recent date regarding the pending tax on motion picture theaters. I have given careful consideration to the suggestions contained therein, and take pleasure in bringing your letter to the attention of the committee in charge of this question. OLLIE H. JAMES."

"Committee not giving general hearings. Gave me hearing this morning on exemption of moving pictures. Hearing extremely satisfactory to me. Have great hopes that committee will carry out my suggestion and substitute another provision in the bill in place of the tax on moving pictures and places of amusement. Sub-committee suggested to me that they would gladly consider written statement from you against the imposition of this tax. If you

will send such a statement to me, I will see that it is promptly filed with committee. ROBT. F. BROUSSARD."

"Senator Thomas directs me to acknowledge receipt of your letter of the 24th instant, calling his attention to the pending Revenue Bill as it affects motion picture theaters, and to assure you that the matter will have his very careful consideration. J. RAY ADAMS, Secretary."

Louis F. Blumenthal, the well known exhibitor of 299 Central avenue, Jersey City, N. J., is in receipt of the following replies from Senators of his State, with reference to his arguments against the Kitchin bill:

"Your letter of the 29th instant is at hand. I shall place your request in the hands of the chairman of the committee having charge of the new revenue measure. Whether or not hearings are granted, I think it very likely a change will be made in the bill before it is reported to the Senate, so that the gross receipts will not be taxed. It may interest you to know that I have long since protested against this provision of the revenue bill.

JAMES E. MARTINE."

"I desire to acknowledge the receipt of your letter of the 29th instant relative to Paragraph 6, Section 302 of revenue bill. I shall be very glad to lay your views before the sub-committee which has charge of this section. WM. HUGHES."

FIFTY PRINTS NEEDED

That Number of "The Fall of a Nation" Will be Working by the Middle of September

E. V. Groux, general manager of the National Drama Corporation, states that the demand for "The Fall of a Nation" by state rights' buyers and exhibitors continues in such force that fifty prints will be working by the middle of September. Ten prints of the Dixon-Herbert spectacle were completed in July for the immediate requirements, but forty more have recently been ordered to keep pace with the rapidly increasing demands. At the same time Arthur W. Tams has printed large editions of the Victor Herbert orchestral and piano music, which is advertised as "the first original score written for a great picture by a composer of foremost rank."

The New England campaign of the film started auspiciously on July 31 with a week's run at James E. Moore's Modern Theater, Providence. Many exhibitors from eastern Massachusetts and Rhode Island mingled in the big crowd that attended the premier. Wallace M. Powers represented the interests of the National Drama Corporation. After leaving Providence, Mr. Powers visited Worcester, Boston, Lowell, Portland, Bangor and other New England cities in which he has a wide acquaintance. Willard Holcomb, business manager of J. Frank Hatch's "Fall of a Nation" company, reports splendid business at the Euclid Avenue Opera House, Cleveland, where the picture had its first Ohio showing beginning July 30. A tour in the first-class theaters of Toledo, Dayton, Columbus and Cincinnati will follow the Cleveland run.

Under the direction of Mrs. William Bramwell, (nee Minnie Soligman), a benefit performance of the spectacle was given at the Hotel Nassau, Long Beach, on Wednesday evening, Aug. 9. The gross receipts go to the relief of guardsmen's families who were left without funds by the militiamen now at the Mexican border.

PAULINE FREDERICK, who decided to play the sympathetic role of the devoted wife in the Famous Players adaptation of Clyde Fitch's "The Woman in the Case," says that she has wept so much over the cruel fate of the wife that she is beginning to be sorry for herself. So she has decided to go back to a "heavy" role in the next Paramount appearance, which will be directed by Joseph Kaufman.



MISS VIVIAN MARTIN, In the Pallas Feature, "The Stronger Love."

AUGUST WITH THE V. L. S. E.

Productions of the Month (are Varied in Interest and Theme

A programme of unusual strength and drawing power is announced by the V. L. S. E. for the month of August. All records for Summer business by the Big Four have been broken up to date, and the forthcoming list of pictures promises to reach an even higher mark.

"The Alibi," a Vitagraph feature, starring James Morrison and Betty Howe, is scheduled for release August 7. Slayton, cashier of a bank, robs its vaults and murders the night watchman. By the creation of an alibi he succeeds in laying the blame on his assistant, Mansfield, who receives a life sentence. How the crime is finally brought home to Slayton and his victim's innocence established is shown in detail.

Henry B. Walthall in Essanay's "The Sting of Victory," appears in a double role under date of August 8. The play deals with the Civil War period, the hero being David Whiting, a young Southerner. The latter joins the Union forces, thereby breaking his home ties and losing his sweetheart. At the close of the struggle he finds that he has won the struggle for his principles but lost all he cared for in the world. The story was written by Mortimer Peck and produced by J. Charles Haydon.

On August 14 will be released "The Dawn of Freedom," featuring Charles Richmond, Arline Pretty, James Morrison and several other Vitagraph stars. This play was written by William J. Hurlbut and directed by Paul Scardon and Theodore Marston. It is a stinging satire on the death of those ideals that guide the founders of the United States and presents in striking contrast the decadence in patriotism that has occurred in the average American.

"The Country That God Forgot," a Selig contribution, will be released on August 21. In this play Tom Mix, the dare-devil cowboy, is exploited for the first time in a Big Four feature.

"The Footlights of Fate," a five-part Vitagraph feature adapted from Louis Joseph Vance's "Joan Thursday," will also be released on the 21st. This play features Naomi Childers, Marc McDermott and others. William Humphrey directed it.

"The Kid," another Vitagraph feature, is a newspaper story featuring Lillian Walker and produced by Director Wilfred North, and slated for August 28. "The Kid," a wail who has been fathered by a star reporter, gets a position on his paper and is assigned to ferret out the cause of the sudden rise in meat prices. Shadowing Robinson, the cattle king, she has him arrested for conspiracy and for the murder of his wife, which occurred just as "The Kid" went on her assignment. She learns just before his arrest, however, that he is her father.

UNUSUAL VITAGRAPH FEATURE

"The Dawn of Freedom," a five-part Vitagraph Blue Ribbon Feature, to be released on Monday, is likely to cause considerable comment.

The basic plot deals with capital and labor. The story is a satire, the principal character being a patriot of the Revolution, Captain Cartwright, who escapes death through suspended animation. The patriot enters the world of today and confronts the sordid condition of the present. William J. Hurlbut, the author, shows how the man of the stalwart old days would face our problems, how the ideals of yesterday could aid in solving the questions of today.

Charles Richmond plays Captain Cartwright and is said to contribute an unusual characterization. Arline Pretty plays a dual role and others in the cast are Joseph Kligour, who plays George Washington, Billie Billings, Thomas R. Mills, Templar Saxe, Edward Saxe and Edward Elkas. Two directors had charge of the production. Theodore Marston supervised the Revolutionary scenes and prologue, while Paul Scardon directed the modern scenes.

Mack Sennett's Keystone Studio in September 9th issue will be the next in our Coast Studio series. Mabel Condon is now busy at this studio. How Sennett comedies are made will be good reading. Order from your newsdealer.

KEMBLE KEEPS BUSY

Seventy-five Offers Received for State Rights to "America Preparing"

William H. Kemble, president of the Kemble Film Corporation, handling "America Preparing," the ten-reel patriotic spectacle, is preparing to distribute a number of super-feature pictures over which he has obtained control. "America Preparing" is being marketed on the states rights plan, but whether the new releases will be similarly distributed is not known. Mr. Kemble now holds the rights to Triangle service in Brooklyn and all of Long Island, besides being the owner of one of the few "two dollar" motion picture theaters in the country.

More than seventy-five offers for the state rights to "America Preparing" have been received at the Kemble headquarters and it is expected that many other contracts will be closed this week. The film is making a tremendous appeal to the country at large, and its spectacular success has surprised even the men behind it. Mr. Kemble, who is also distributing the state rights to "The Zeppelin Raids on London" and "The Siege of Verdun," has the following criticism to make regarding certain war pictures which have been so frequently exploited of late.

"When I obtained the rights to the 'Zeppelin Raids' picture, not so long ago," he remarked, "a number of my friends, all film men, told me that I had purchased a white elephant; that there was no market for that kind of film; that the public was weary of the palpable fakes that had been foisted on them, in the guise of war pictures. I refused to believe it, and went to the trouble of giving a private showing of the production so that they might have an opportunity of judging for themselves just how good the picture is. Even this did not convince them. They felt that, despite the authenticity of the film, and its undeniable thrill and interest, that there had been too many fake war films released, for the public, or even the exchange man, to believe that ours is the genuine article. There had been too many pictures put out, they said, that were composed of clippings from topical weeklies, and ours would be damned with the others. Nothing that I could do or say would convince them that they were in error. However, since my first announcement recently that the picture would be distributed on the state rights basis, I have received requests for information from almost every territory in the Union. I expect that we shall have sold the rights to the entire country in a very short time.

"I believe that the numerous replies we have received to our state rights advertisement is altogether due to the fact that there is a genuine demand for a picture of this type; that is what it is said to be. 'The Zeppelin Raids on London' and the 'Siege of Verdun' is all that is claimed for it. It is a thrilling depiction of real war, taken on the firing line, where the cameramen shared equally with the soldiers the dangers of their exposed position. The portion of the picture that shows the Zeppelin raids on London is simply that the photographing of a fleet of giant airships bombarding the largest city in the world, and the wild excitement and alarm that results."

Mr. Kemble stated that he would announce the exchanges that had secured the rights to the picture within a short time.

ACQUIRING NEW ENGLAND RIGHTS

The New England Film Distributors, Inc., a newly organized corporation, formed under the statute laws of Massachusetts with a capitalized stock of \$500,000, have completed the purchase of the New England state rights to Thomas H. Ince's "Civilization."

The distributing company is composed largely of theatrical men, their names for obvious reasons being withheld for the present.

The new organization offers an invitation to producers for the sale of booking of all photoplays produced on elaborate scales for the New England territory, it being their aim to acquire the very best productions of the foremost producers. For a temporary period a suite of offices have been opened at 15 State Street, Boston.

HARRY REICHENBACH CHANGING

Harry Reichenbach is leaving the World Film for the Frohman Amusement Corporation.

Mr. Reichenbach is well known to the film industry for his connection with Lasky, Paramount, and Bosworth. Mr. Reichenbach made something of a name for himself for his handling of "Hypocrites."

CAST OF SECOND IVAN FEATURE

William H. Tooker, the character actor, has been cast for a leading role on the second Ivan production, to be called "Her Surrender." Frankie Mann, for some time connected with the Vitagraph company, will play a vampire role in the production. "Her Surrender," which is the work of Ivan Abramson, will be ready for release in September.

"YELLOW MENACE" ON LABOR DAY

The first episode of "The Yellow Menace," to be called "The Higher Power," will be released on Labor Day.

The character of Ali Singh, the merciless Oriental scientist, is played by Edwin Stevens, while prominent feminine roles are in the hands of Margaret Gale and Florence Malone.



V. H. Hodupp.



Henry E. Friedman.



C. W. Bunn.

SMASHING THE WAY FOR PATHE.

In six short weeks, Messrs. Bunn, Hodupp, and Friedman have built a model Pathe organization at Chicago in accordance with the new sales plan which Mr. Bunn has been perfecting since the first of the year. Mr. Bunn is manager of the Chicago office and Mr. Friedman has been ap-

pointed from assistant manager of the Chicago office to manager of the Minneapolis office. Mr. Hodupp is assistant to Mr. Seelye and, as a result of his good work in Chicago, has had the Minneapolis office also added to the territory over which he has supervision.

IN THE PICTURE STUDIOS

EDWARD EARLE has learned the Braille system, by which the blind reader in order to add realism to the portrayal of the blind character he is called upon to play in Viola Dana's forthcoming Rolfe-Columbia five-act photo-drama, as yet unnamed. This will be Mr. Earle's first picture for Metro, although he was associated with Miss Dana and her director, John H. Collins, at the Edison studio. He is a Canadian by birth, his first experience having been gained in the Valentine Stock company, Toronto, of which Mary Pickford was also a member. Some of his more important engagements have been with Tim Murphy in repertoire, with William H. Thompson in "The Bishop's Move," with Henrietta Crossman, with Bertha Galloway, Mary Mannering, James T. Powers, Marie Cahill, and De Wolf Hopper. Mr. Earle has played for Famous Players and Pathe, as well as for Edison. Among his best known pictures have been "The Unopened Letter," "The Lost Melody," "The Phantom Thief," and "A Theft in the Dark." He was the Vance Coleman in the "Olive's Opportunities" series.

OWEN MOORE qualified for entry into the Meanest Man contest during the taking of a scene for the Famous Players' adaptation of "Rolling Stones." Director Del Henderson informed Alan Hale that he was to wrestle a huge trunk up the front steps of a house and to get as much comedy out of the scene as he could. A large crowd collected in the street to watch Hale and, though he convulsed them with laughter, he nearly broke his neck doing so and managed to tear a hole in a strategic portion of his trousers. Moore stood by enjoying

the performance immensely, but when it was over he caused consternation to Hale by remarking very audibly to Henderson that he thought the scene was very flat and that Hale ought to do it all over again. One horrified look from Hale and Moore burst out laughing and fled for his life.

LOUISE HUFF and her director, Robert G. Vignola, have departed for northern New York, where they found just the location needed for a Quaker village. As Miss Huff is playing Friend Patience in her next Famous Players' production on the Paramount Programme, the discovery of a Quaker village was of great importance as it spared the expense of erecting a huge setting such as the Dutch village that had to be constructed for "Hulda From Holland."

WHILE DIRECTOR THEODORE MARSTON of the Vitagraph company was working "The Secret Kingdom" production at Black Island recently, a large man-eating shark was captured alive and used by Mr. Marston in the filming of the first episode of the forthcoming serial.

PEGGY HYLAND, the Vitagraph leading woman, gets credit for unusual brain power. In the feature play she has just finished doing as the leading lady with E. H. Sothorn, she wore twenty-five different dresses. "Easy—so does a cloak model," you say? But wait. This isn't so easy, this isn't. Not once did she put on the wrong dress! That's the remarkable thing of it. With twenty-five different dresses, each for nearly always a different scene, and the scenes coming out of rotation in the doing and all jumbled up from day

to day in the mazes of the story as the director rambles through it to best suit his convenience—it's an intellectual strain to appear properly garbed each time. It is like a game of chess or like trying to diagnose a subtle ailment. You have to be a mastodon of brains to avoid being sent back to your dressing room for the pink chiffon instead of the broadcloth riding habit, while everybody looks reproached at the delay. Miss Hyland never once made a flivver in costume, though the chances for it were twenty-five multiplied by the hundred scenes in which she was cast.

WILLIAM GARWOOD, of the Universal studios, is very proud indeed of his new "Baby-Bearcat-Stutz." It is a dream in red and the actor-director's conversation regarding it is somewhat like that of a proud father talking about his baby. The records it has already accomplished would make Barney Oldfield jealous and it purrs like a cat when on "high." Garwood is now making "The Decoy," in which he plays a French lieutenant. It is a war picture, with pretty Lois Wilson as his opposite.

CHARLEY RAY is acting in a new feature in which he will be starred in a new role, that of a young Englishman who overcomes the prejudices of his Western associates. In the photoplay is one scene, an interior in his English home, which covers no less than 4,000 square feet of floor space. It is said to be one of the finest "sets" ever built at the Ince studio by Art Director Robert Brunton.

"SMILING JOHNNY" SHEEHAN, who is remembered for his comedy work in the American "Beauty" films, is a hard working man when it comes to exercise. Sheehan fights hard to keep his waist measurement down, and goes through a strenuous ten minutes each morning. He is very fussy when it comes to this exercise, and whether any one is with him or not, he keeps up a running monolog on his task. "Now we'll try to touch our toes, if we can," he will say. And then—"Gee, there goes another button."

ANTOINETTE WALKER, who plays in support of Henry B. Walthall in "The Sting of Victory," five-act Essanay feature, has been asked to appear with David Warfield in a revival of "The Music Master," in which she created the ingenue role.

DUSTIN FARNUM, who plays the leading role in "A Son of Erin," a Pallas production, finds himself a policeman at the close of the story. He needed a uniform but, on account of a tabulated record of a few hundred city guards in Los Angeles, little attention was paid to this until the actual scenes were to be taken. Then, to Mr. Farnum's dismay, he discovered that all of the cops that roamed Los Angeles real estate, not one could boast the same build as Mr. Farnum. A hasty parley took place with the director and then the next day an overworked tailor chuckled to himself as he jingled a few surplus dollars in his ready-made trousers.

VALENTINE GRANT and SIDNEY OLCOTT are the only two persons in all New York who have not been complaining about the recent hot spell. They are going to Florida within a few days to stage some scenes for Miss Grant's next Famous Players production on the Paramount Programme, and they are trying their best to think that the recent hot weather is only a sort of training season for what they can expect when they arrive in the South.

MARGUERITE CLAYTON and SYDNEY AINSWORTH have just completed a two-act Essanay drama entitled "When Justice Won."

HARRY BEAUMONT is now working in scenes for a three-act Essanay drama, "A Boy and a Girl."

HENRY B. WALTHALL, Essanay star, has received a twisted horseshair bridle from a convict in the Kansas State Penitentiary.

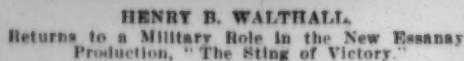


Mlle. TSURI AOKI.

A Dramatic Moment of the Jesse L. Lasky Offering, "The Honorable Friend," Featuring Jessue Hayakawa.

The September 9th issue of THE MIRROR will be devoted to the Mack Sennett Keystone Studios. Mabel Condon is hard at work collating the material. Order your copy ahead from your newsdealer. This is the fifth of the Coast Studio Series.

"Hell-To-Pay Austin" Sounds Human Note—Henry Walthall's Able Acting Features "Sting of Victory"



"Hell-to-Pay Austin," a Five-Part Triangle-Fine Arts Production. Story by Mary H. O'Connor. Directed by Paul Powell. Release on Aug. 20.

A portion of "Hell-to-Pay Austin" possesses a Bret Hart flavor. Such a real, sincere, red-wooded flavor that it is irritating to find the story slipping into a conventional development and locale.

"HOUSE OF THE GOLDEN WINDOWS"

Tom Wells	Wallace Reid
Sue Wells, His Wife	Cleo Ridgely
Wells's Little Son, Billy	Billy Jacobs
James Peabody	James Neill
His Wife	Mabel Van Buren
Peabody's Overseer	Bob Fleming
A Fairy	Marjorie Daw

The plot is a thoroughly artistic conception, and leads craftily up to the story of modern life which follows. Briefly this consists of the struggle of Tom and Sue Wells for riches, and how the latter longs for the lure of wealth, but later discovers that true happiness exists by her own humble hearthstone. The scenes are laid in California, where Tom Wells, a poor rancher, tends his sheep. His wife is discontented with their surroundings. James Peabody, a wealthy oil man, presents Mrs. Wells with the title deeds to a small pasture. The woman falls asleep and dreams that oil has been discovered on the little plot of ground of which she has become owner. She becomes rich beyond her wildest hopes, and in the end discovers that she awakes to realize that fate has been kind to her after all, in keeping her life in ordinary channels.

grows up in his rough care and finally, backed by the boys, who want to make a lady of her, she goes away to a girls' school. But Nettles soon runs away to escape the snobbishness of her fellow students and falls into the hands of an unscrupulous adventurer. Austin hastens from the camp in time to rescue Nettles. So he takes the girl home, and, of course, comes to realize that his little ward has won his heart.

The early moments of the photodrama are splendidly handled. The atmosphere is admirably caught. We have observed no more moving scene than the rude burial of the old preacher, with the little orphan huddled forgotten outside the cabin door. Another—a splendidly devised humorous moment—presents the lumbermen playing stud poker freeze-out to decide upon the waif's finishing school. The sub-titles inform us that "Westleyan Seminary raises five," "The Convent of Notre Dame passes up," and "State Agricultural College sees the raise."

At heart "Hell-to-Pay Austin" is just a re-twist of the old guardian-and-ward theme with the adventure-luring-the-innocent-country-girl - to - her - questionable - home thrown in. Had the author, Mary O'Connor, worked out her theme in the picturesque surroundings of the California forests, "Hell-to-Pay Austin" would have been one of the biggest photo-plays of the present screen year.

stands it as an unusual picture with merits. These are in the main due to delightful and touchingly sincere of little Bessie Love. Here is a girlization that gets to the heart. We get no screen actress of more promise. Mary Pickford is in the making. Ray and Lucas is the hardy, fearless Pay and his work is finely consistent. The lumber camp types are admirable. The photography is artistic and the direction exceedingly commendable. Mr. has caught the rugged atmosphere of remote forest lands. Moreover, he has in the drama that rare quality—man note.

"The Sting of Victory," a Five-Part Essayay Production. Story by Charles Mortimer Peck. Director J. Charles Haydon. For Release on V. L. S. E. Programme on August 7.

Wallace Reid gives a smooth, even performance as the hero—Tom Wells, but it must be confessed that his role is a colorless one compared with that outlined in such bold lines by Cleo Ridgely. Better work on Reid's part could, however, hardly be expected, for the feminine lead carries all else before it. Little Billy Jacobs, as the infant Wells, capers about in delightful childish fashion and adds fresh luster to his laurels as a tiny juvenile star. The support rendered the principals is commendable and George Melford has directed the piece with sound judgment and unerring skill. Exquisite photography, presenting a capital view of the California fields, interspersed with charming woodlands and handsome interiors, is not the least attractive feature of the picture, which deserves to rank high in the list of admirable screen productions. P.

A Five-Part Original Drama, by George Allan England. Featuring Betty Howe. Under Direction of Paul Scardon and Produced by Vitagraph Company, for Release on V. L. S. E. Programme, Aug. 7.

Enid Chamberlain	Betty Howe
Arthur Mansfield	James Morrison
Walter Slayton	Paul Scardon
President Chamberlain	Robert Whitworth
Jarboe	Edward Elkas

"The Alibi" depicts the struggles of an innocent bank employee in the web of guilt in which a swindling cashier has involved him. The sufferer, Arthur Mansfield, enacted by James Morrison, would probably arouse more sympathy were it not for the fact that the trap laid for him by the designing cashier is so obvious that its mechanism would not fool the most thick-headed detective that ever flashed a badge. From the very first reel it becomes evident that Cashier Slayton is, so to speak, double-crossing himself by the exceeding care with which he endeavors to place the blame of his embezzlements on the altogether too unsophisticated Mansfield.

The atmosphere of suspense is absolutely necessary to the maintenance of interest in either pictures or plays dealing with life as viewed from the melodramatic standpoint. And in this essential quality "The Alibi" is woefully lacking. There can be no suspense where the actions of the principals inevitably foreshadow what is to come.

David Whiting.....	Henry B. Walthall
Walker Whiting.....	Henry B. Walthall
Ruth Tyler.....	Antoinette Walker
Edith Whiting.....	Anne Leigh
Jack Spencer.....	John Lorena
David Whiting, Sr.....	Thomas Commerford
Thomas Spicer.....	Richard Cotton
George Spicer.....	Jack Dale

Henry B. Walthall is again a little colonel. In "The Sting of Victory" he is, in fact, two little colonels, since he plays both an officer of the Union army and his young brother, an officer in the Confederate forces.

Charles Mortimer Peck's story, in brief, deals with the two sons of a Southern family of the old stock. Davis, an officer in the United States army, does not believe in slavery and retains his commission when the Civil War breaks out. The young and impetuous Walker joins the rebel army. Both of the boys love the same girl, but David is estranged through his allegiance to the Union. When the war ends Davis is made provost marshal of the district in which he lived. His brother is arrested on the charge of killing a man, circumstantial evidence pointing to his guilt. David declines to waver in his duty in trying his brother and is about to impose sentence when an old negro confesses to the crime. Then—here is "the sting of victory"—the girl falls into the arms of the vindicated younger brother.

In many of the scenes in which the two brothers appear, another actor plays one of the brothers. The obvious efforts to keep the nameless substitute's face away from the camera accentuate this. Once or twice double photography is utilized.

The story is told in five reels. There are many glimpses of marching soldiers and battle scenes of little actual value in furthering the main theme. These are excellent photographic effects—particularly in smoke without effects—but slender of story. We are shown how the girl, beloved by the two brothers, rides through the lines to save a detachment of Confederates, although the thing isn't clearly explained, and suddenly the war ends with the incident thrust hurriedly aside. Another incident—of the cowardly son of an unscrupulous money lender—is an over-accentuated off-shoot of the plot—since no vital use is made of the character later on. We are shown the battlefield death of the colonel's chum, who is the sweetheart of his sister. Yet this tragedy seems curbed in the later development of the story.

All in all, the drama seems to have been assembled jumbly. A lack of grip in the essentials of the story is apparent. We credit this mainly to the cutter rather than the author or director.

Mr. Walthall's playing—always graceful, sincere and delicately drawn—invests the story with the interest which comes of good

the efforts of Cashier Walter Slayton of a certain bank to wriggle out of his financial difficulties. As a means to this end he implicates Mansfield, a confiding youth, who is employed as his assistant. The latter obeys his instructions until he finds himself in danger of arrest. After midnight Slayton visits the bank, enters the edifice with his key, helps himself to the contents of the safe, and incidentally shoots and kills the watchman. He leaves without being discovered, having planted a paper knife, gloves and other things pertaining to Mansfield in order to throw the guilt of the crime upon the latter. Mansfield is arrested, found guilty and sentenced to life. He escapes, visits Slayton's home with the intention of revenging himself upon his betrayer, arriving just as the cashier commits suicide, haunted by remorse and leaving behind a confession of his guilt which frees Mansfield. Throughout the whole proceeding Mansfield's sweetheart—Enid Chamberlain—remains faithful to him, and the lovers are reunited in the conventional embracing close-up.

James Morrison does some pretty energetic work in his hairbreadth escapes from the law, in the role of Mansfield, and Paul Scardon carries the double burden of director and villain creditably. A remarkably clever bit of acting is that offered by Edward Elkas, as Jarbo, the devil money-lender, whose sinister make-up and evil propensities combine to list him as one of the most unpleasant creatures ever filmed, thereby rendering a tribute to the art of the said Elkas. As regards the performance of Betty Howe, in the role of Enid Chamberlain, it can safely be asserted that the heroine in question wears a number of elaborate gowns and walks decorously through the picture. The character calls for little else on the part of the portrayer, and except for an occasional outburst of indignation at the telephone and momentarily fainting spell, Miss Howe is not unnecessarily agitated.

There is a decided straining for effect all through the film which mars its appeal. One wonders, for instance, why Cashier Blayton should visit his victim's cell after the latter's conviction for the mere purpose of gazing upon his handiwork. Also, the ease with

acting. Mr. Walthall can clothe a role with the gossamer of romance. Antoinette Walker isn't a good choice as the sweetheart, her qualifications largely being curls and ingenuie cupid-bows. Of the cast, Thomas Commerford, as the elder Whiting, is most effective.

"Lieut. Danny, U. S. A.," a Five-Part Triangle-Ince Production. Story by J. G. Hawks. Directed by Walter Edwards. Supervision of Thomas H. Ince. Released on August 22.

Lieutenant Danny Ward..... William Desmond
Senorita Yaobel Ventura..... Enid Markey
Senora Marie Ventura..... Gertrude Claire
Don Mario Ventura..... Thornton Edwards
Pedro Lopez..... the butcher..... Robert Kortman

"Lieut. Danny, U. S. A." is a smoothly constructed melodrama of the border, with a story line sustained in interest, although the author, J. J. Hawes, presents nothing fresh or new. There are no new turns or unexpected twists.

Lieutenant Danny Ward, at the head of a border patrol, rescues a fair senorita, Ysobel Ventura, and her mother from Pedro Lopez, "the butcher," and his followers. Later, while Ward is making an evening visit to the senorita's hacienda, Lopez attacks the place. Ward is apparently killed and left beneath a pile of dead in the hacienda yard. Lopez stations his men on guard and forces his way into Ysobel's room. As the girl and the ruffian face each other, Ward—not dead after all, since a medal turned the bullet aside—creeps up the stairway and shoots the marauder.

Here the melodrama slumps to a weak climax. Mr. Hawks calls in the elements to quickly solve his problem. A timely bolt of lightning hits the hacienda and, in the subsequent fire, Ward and his sweetheart escape.

The director, Walter Edwards, has unfolded the scenario vigorously. There are several moments with a screen punch, as when Yaelo creeps down the hacienda steps away from her room and suddenly comes face to face with "the butcher." There are discrepancies here and there, to be sure. The story is one of melodramatic action, not of life, and can be considered only from the standpoint of holding the interest. It is quite satisfactory in this respect. Moreover, it is replete with picturesque scenes of the Southwest, finely caught by the camera man.

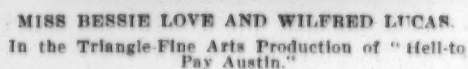
The action is of the theatric type. William Desmond is the lieutenant and Enid Markey is the girl. Robert Kortman makes Lopez vividly villainous and Gertrude Claire, as Ysobel's mother, leaves a strong impression.

FREDERICK JAMES SMITH.

which Slayton obtains entry to the bank after closing hours is enough to make any self-respecting burglar quit his profession out of sheer envy and disgust.

Director Scardon has done the best he could with scenario material which is unpromising, to say the least. The grouping effects are excellent and the photography of the usual high Vitagraph grade. F.

HENRY OTTO, the Metro producer, reports from Lake Tahoe, California, that his ever-youthful stars, Harold Lockwood and May Allison, are having a good time and are obtaining many striking scenes.



PATHÉ

THE *BEST* THEATRES SHOW
AND *LIKE* THE MASTER PLOT
IN 14 CHAPTERS

THE GRIP OF EVIL

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Pathe Exchange Inc.,
New York.

Gentlemen:-

I am pleased to inform you that we are now playing the second episode of "THE GRIP OF EVIL," and our public seems to like it very much.

We only hope that the continuation of these episodes will be as good as we have already shown.

Wishing you success, with kindest regards, I remain

Yours truly,
STRAND THEATRE NEWARK.

Jules Gerstle
MOR.

JG..HPT

Produced by BALBOA Featuring
JACKIE SAUNDERS
and
ROLAND BOTTOMLEY

TRIANGLE PLAYS

Wm. Desmond & Enid Markey in
LIEUTENANT DANNY U.S.A.



A picture of rare charm with a powerful love story and many exciting moments in this country and Mexico; Enid Markey and William Desmond in the latest Triangle Play, "Lieutenant Danny, U. S. A.," will be more than appreciated by the motion picture public.



REVIEWS OF FEATURE FILMS

"HOME"

A Five-Part Original Drama by C. Gardner Sullivan. Featuring Charles Ray, Bessie Barriscale and Louise Glaum. Produced by Triangle-Ince Under the Direction of Raymond West.

Bessie Barriscale... Charles Ray
Bob Wheaton... Clara Williams
Inez Wheaton... George Fisher
Allan Shelby... Agnes Herring
Clara Wheaton... Thomas H. Gulse
Jeremiah Wheaton... Louise Glaum
Daisy Flora... J. J. Dowling
Count D'Orr...

"Home" is one of the best satires that has ever been produced for the screen. It is a picture in which the conventionality of theme is entirely submerged in the psychology and satire. A young girl, the daughter of the newly rich, holds up to shame the false pretenses of her family and, by doing so, she makes them see their faults, thus effecting a cure.

The gradual stages of development of the characters is brought about so subtly that it is possible to imagine that the events are taking place round about us rather than on the screen. It is life in its truest form, revealed logically and naturally. The characters, too, are remarkably well drawn.

An unusually capable and well chosen cast handles the various roles in a most effective manner. Bessie Barriscale, as the young girl unswayed by the foppery of the newly rich, gives one of the finest performances that we have ever seen her do. She has the art of ridicule down to perfection and above all it is so apparently sincere that, not until near the end, do we realize that her work has been in large part a mockery of her family. The work of Charles Ray is so clean-cut and effective that it will add considerably to the laurels that this youth has already won. Louise Glaum is more than acceptable and the supporting cast is also deserving of credit.

The director has well carried out the author's ideas and he has fully retained to satirical side in the picturizing. He has also made the most of all the incidents, and while the picture has no great amount of action, Mr. West has managed to make it interesting throughout. Never for a moment does the story lag, although in places we do expect something violent to happen from the conflict of contrasting characters.

The settings and photography are all of the highest standard and the detailing is well up to the average. E. S.

"THE FUGITIVE"

A Five-Part Original Drama by Philip Lonergan. Featuring Florence LaBadie. Produced by Thanbouser for Release by Pathe.

In "The Fugitive" Pathe has one of the best mystery stories yet released on its programme—and Pathe has released some excellent pictures of this type. It is a picture which absolutely proves what a good story will do. The story in fact is so strong that any minor discrepancies which may have occurred are mighty hard to ascertain. One's whole attention is so riveted on the development of the plot that it is next to impossible to turn the eyes away from the screen. It has plenty of action, some melodrama, and yet a scientific and logical development.

Interest is aroused at the very beginning by a crime having been committed and from that point on it is maintained at the highest pitch. The suspense concerning the real murderer and the sister who assumes the guilt is well maintained, and it is not until the very end that the mystery is cleared up. As compared with the body of the story, the ending is somewhat weak. If the innocence of the sister were proven rather than having still another innocent person assume the guilt, the ending would be much stronger. As it is, the ending is merely a shifting of the blame in order to bring about the successful culmination of the love interest.

The story is that of two young sisters who are accepting the attentions of their employers. One of the men is dishonorable in his courting and the sister kills him. The other girl assumes the burden for the sake of her sister's child. Although entirely innocent, everything points to the guilt of the younger girl. She leaves the city. Years later, when she is happily married, her husband visits New York and has his watch stolen. The police recognize the picture as that of the girl indicted for the murder. She is enticed to the city and only the shouldering of the blame by her former lover prevents her being put in prison, as the sister, the only person able to prove the woman's innocence, has died.

The director, Frederick Sullivan, deserves credit for his effective and logical picturization. Florence LaBadie and Ethel Cooke are pleasing in the roles of the two sisters and in the emotional scenes their work is particularly effective. The settings and photography are good and the detailing, especially in regard to the finding of the picture in the watch, shows the marks of care. E. S.

"THE WOMAN'S FIGHT"

A Five-Part Original Drama, Featuring Geraldine O'Brien and Thurlow Bergen. Produced by Herbert Blanche for Release by Pathe.

"The Woman's Fight" is a melodrama teeming with action and incident, offering practically continuous thrill. The events are the result of the logical development of the plot and are not illogical, as is often the case in melodramas where the

story is subordinated for the sake of obtaining rapid action.

The story was written by Aaron Hoffman. It has its touches of comedy, which do much to lighten the intense seriousness of the play. Many of these human touches are the result of clever work on the part of Geraldine O'Brien. Her performance is full of life and action, though in places she is inclined to put a little too much vim in her work. Thurlow Bergen is acceptable as the minister and Charles Hutchinson is typically a villain.

The director has shown care in the salient features of progression in the story and, as a result, it is well told. The settings are all effective and the detailing shows marked care.

The story is that of a young girl who repulses the advances of her employer, thereby losing her position. She takes the easiest way when starvation faces her and is put in prison for a theft. Later she makes her escape and marries a minister. Her former pal, a crook, haunts and blackmails her but, in the end, her entire innocence is established. E. S.

"THE SHINE GIRL"

Five-Part Original Drama Featuring Gladys Hulette. Produced by Thanbouser Under the Direction of William C. Parke, for Release by Pathe.

The Shine Girl... Gladys Hulette
John Kenyon... Katherine Adams
Margaret Kenyon... Ethel Mary Oakland
Baby Kenyon... Wayne Arce
Judge Clayton...

"The Shine Girl" is a delightfully appealing human fairy tale. The shine in this case is sunshine and happiness, which a little shoe-black girl disseminates among those round about her. Her rays of happiness lighten the darkest homes and she is like a real live fairy. If such a thing can be imagined. In her wanderings she encounters many wrecks of humanity and many broken homes. The way in which she spreads kindness is particularly appealing and many of the scenes will make the heart beat faster. All through the picture there is a strongly pathetic vein which rings true, since the characters are from life—the genial old cobbler, the drink-crazed father, children supporting families and the youths and lassies in the children's court.

Even though there is a certain sordidness about some of the characters, this is entirely overshadowed by the pathos and sympathy which they arouse. Touches of human kindness, touches of human pathos and happiness, bringing light to the darkened, pervade the entire picture. Indeed, it is so appealing that many a person will want to see it more than once.

The good little fairy sharing her cup with the starved cat, the two boys before the judge for fighting, and the shine girl, stealing the loaf of bread for the hungry family are all touches of humanity that are seldom played up in a picture. It is really most refreshing to see a picture which sounds such an optimistic note.

The story is exceptionally well told, and an able cast handles the various roles most effectively. Gladys Hulette is charming as the little shoe shine girl, and her performance is full of sincerity. Katherine Adams and little Ethel Mary Oakland are most acceptable in their roles. Miss Adams is deserving of especial notice for her screen beauty.

The settings are among the finest that we have ever seen in a Thanbouser production. The interiors are elaborate and well constructed and the exteriors are unusually picturesque. There are also some excellent lighting effects and double exposures. E. S.

MABEL NORMAND INVENTS MAKE-UP

Mabel Normand has just patented a moving picture make-up, which she believes will revolutionize the moving picture business from the players' standpoint. Heretofore, the artists wore a grease make-up which is very hot and which, in the hot sun or the hotter lights of the studio, increases perspiration and causes streaks and blurs of light on the picture. They have tried blue, yellow and white at different times in an effort to get the best color, but they have never been able to eliminate the grease from the foundation of the make-up.

Miss Normand's invention is said to contain no fat of any kind vegetable animal or mineral and it will not have to be freshened up during the entire day of work—as against the present method of using grease paint, which frequently has to be freshened for each scene. A company will be formed immediately, now that Miss Normand has secured the patent and it will be manufactured and distributed. Miss Normand will be a stockholder.

THE MIRROR dated September 9th, will contain the Mack Sennett Keystone Studio section prepared by Mabel Condon. The fifth of THE MIRROR'S Coast Studio Series. Now is the time to order a copy in advance from your newsdealer.

ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon
In Preparation—"LITTLE COMRADE," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

NILES WELCH

LEADING MAN

DIRECTION

EDWARD JOSÉ

12th Month with GEO. KLEINE

Crimmins and Gore

(DAN)

(GORE)

Better on the Screen than they were on the Stage

ADELE LANE

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EDWARD JOSE

Now Producing

"THE IRON CLAW"

Pathe Release.

MATHILDE BARING

AT LIBERTY Care DRAMATIC MIRROR

ANNA NILSSON, having completed her work in the Pathe serial, "Who's Guilty?" is endeavoring to decide whether her preference is for Fort Lee or a contract which will take her to Long Beach, Cal., for fifty-two weeks.

Vitagraph Blue Ribbon Features

"THE DAWN OF FREEDOM"—Five Parts, with Charles Richman.

"THE ALIBI"—Five Parts, with James Morrison.

"THE TARANTULA"—Six Parts, with Edith Storey and Antonio Moreno.

"THE CONFLICT"—Five Parts, with Lucille Lee Stewart.

"THE SUSPECT"—Six Parts, with Anita Stewart.

Selig Red Seal Plays

"THE COUNTRY WHICH GOD FORGOT"—Five Parts, with Tom Mix, George Fawcett and Mary Charleson.

"THE PRINCE CHAP"—Five Parts, Bessie Eyton, Marshal Neilan, Mary Charleson and George Fawcett.

"THE VALIANTS OF VIRGINIA"—Five Parts, with Kathlyn Williams, Edith Johnson and Guy Oliver.

"INTO THE PRIMITIVE"—Five Parts, with Kathlyn Williams and Guy Oliver.

"AT PINEY RIDGE"—Five Parts, with Fritzi Brunette.

Pictures That Stand On Their Own Feet

THE Features released through the Big Four organization, stand or fall on their own merit.

No exhibitor is forced to take any one of them, because he is bound by a contract.

No one of them is tied to any other one of them, hanging its failure upon the success of another manufacturer.

No one of them is sold for a flat rate, thus giving to the producer the same returns for a poor picture as a good one.

Exhibitors booking pictures such as these MUST be, never have a profit and loss account for EXPERIMENTAL service.

Lubin Sovereign Plays

"THE LIGHT AT DUSK"—Six Parts, with Orrin Johnson.

"THOSE WHO TOIL"—Five Parts, with Nance O'Neil.

"LOVE'S TOLL"—Five Parts with Rosetta Brice and Richard Buhler.

"THE FLAMES OF JOHANNIS"—Five Parts, with Nance O'Neil.

"DOLLARS AND THE WOMAN"—Six Parts, with Ethel Clayton and Tom Moore.

Essanay Features

"THE STING OF VICTORY"—Five Parts, with Henry Walthall and Antoinette Walker.

"ACCORDING TO THE CODE"—Five Parts, with Lewis S. Stone, Marguerite Clayton and E. H. Calvert.

"THAT SORT"—Five Parts, with Warda Howard and Ernest Maupain.

"SHERLOCK HOLMES"—Seven Parts, with William Gillette.

"THE LITTLE SHEPHERD OF BARGAIN ROW"—Five Parts, with Sallie Fisher, John Junior and Richard Travers.

V. L. S. E. Inc.

GENERAL FILMS

"THE YELLOW MENACE"

A Serial in Sixteen Episodes by Louis Tracy. Produced by the Serial Film Company, for Release by the Unity Sales Corporation. Directed by A. M. Kennedy Under the Supervision of William Steiner.

All Singh.....Edwin Stevens
Errol Manning.....Eric Mayne
Hong Kong Harry.....Armand Cortes
Willard Bronson.....David Wall
J. D. Bronson.....Gerald Griffin
Capt. Kemp.....Albert Hall
Foo Tong.....Roy Gahres
Princess Wajia.....Florence Malone
Margaret Bronson.....Margaret Gale
May Manning.....Tina Marshall

"The Yellow Menace," judging from the introductory episodes is one of those serials that will draw like a magnet. It is full of vivid action sufficient to thrill any audience, yet there is depth to the plot which more than serves its purpose. It is a story of Oriental intrigue in American settings. Even though the probability of the story and the events may be questioned, there is a certain amount of truth in it which makes one sit up and take notice. The idea of the yellow race sitting idly by, while the white race is destroying itself in warfare, waiting to build a world empire, forms one of the strongest underlying themes we have seen in a serial.

The story is continuous from episode to episode and the main characters are the same throughout. The first episode is laid in the Orient, but the others are in America, although an Oriental atmosphere, however, pervades the entire production. This touch of the East adds considerable picturesqueness to the production and it also makes the various crimes appear more plausible.

The cast is a highly efficient one and not only are the various roles well enacted, but the players also look their parts. Edwin Stevens is typically a powerful, calculating Oriental. Eric Mayne also handles his part very effectively. Excellent support is accorded, with the possible exception of Albert Hale, who, if he quickened his movements would make people really believe that he is an officer. Florence Malone and Tina Marshall are both very acceptable in the leading feminine roles.

The direction in the first three episodes is good and there are many examples of care in the art work. The settings, titling and photography are well up to the average.

"The Higher Power"

First Episode, Released Labor Day.

The first episode is laid entirely in the Orient and the producers are deserving of special credit for the excellent manner in

which this unique atmosphere is portrayed. Both settings and the numerous characters are accurate in almost every detail.

The characters are all introduced by means of effective fade-outs and fade-ins and the story is merely introductory to the main development of the plot. All Singh, one of the most powerful of the Oriental leaders, has visions of a world empire. A premature attack on the European Colony in a Chinese city slightly interferes with his plans. However, by a ruse he manages to land in America, though it means the death of one of his faithful adherents, each and every one of whom would give his life for All Singh. The secret service and police have both tried to prevent his landing. Once in the country he gathers his followers together in an attempt to stop the passage of an anti-alien bill by terrorizing its sponsors.

"The Mutilated Hand"

Second Episode.

All of the action in this episode takes place in America, where All Singh has now established himself. He makes his headquarters in an opium den and proceeds to carry on his warfare against the sponsors of the anti-alien bill. He kidnaps the daughter of one of the men and her friend, the daughter of the head of the secret service. The girls are rescued but All Singh escapes.

"The Poisonous Tarantula"

Third Episode.

Continuing his fight against the bill All Singh causes the death of one of his sponsors, Senator Johnson, by means of a poisonous tarantula. He likewise attempts to kill Manning in a similar fashion but his niece intervenes in time to save his life.

E. S.

ART ACORD IN "STAMPEDE"

A number of motion picture players have attracted attention in "The Stampede," the "Wild West" attraction at the Sheephead Bay Speedway. Art Acord, the cowboy actor, appeared on the opening day in the "bulldogging steer" contest. Mr. Acord's steer smashed a fence, ripping out the steel wire with the uprights, but the cowboy managed to bulldog the animal in record time.

LESLIE PEACOCK RECOVERS

Leslie T. Peacock, scenario editor of the California Motion Picture Corporation, reports from San Rafael, Cal., that he is out of the hospital, minus his appendix, and back at work at the studios. The California Corporation is preparing an eight-reel production of "Faust," featuring Beatriz Michelena.

Edna Mayo

with

Eugene O'Brien

is presented in

"The Return of Eve"

in 5 acts

By Lee Wilson Dodd

Arthur Berthelet, director



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GEORGE K. SPOOD, PRESIDENT

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Twelve men found him guilty!

So would you, had you served on that jury. The evidence against him was positive, the motive for the crimes clear, the life sentence just, said the world. Enough to shatter even the faith of the little woman who loved him.

Alone, branded, with every engine of society working against him, can he make his fight—and win?

A five-part Blue Ribbon drama

"The Alibi"

featuring

Betty Howe, James Morrison and Paul Scardon

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through V-L-S-E

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away—what then?"

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AND BOOK THEM IN THEIR
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CHARLIE CHAPLIN in ONE A. M.
AUGUST 14th
NAT GOODWIN in A WALL STREET TRAGEDY
AUGUST 17th
FLORENCE TURNER in A WELSH SINGER
AUGUST 21st
KOLB AND DILL in A MILLION FOR MARY
AUGUST 28th
HELEN HOLMES in THE DIAMOND RUNNERS
AUGUST 31st
WILLIAM RUSSELL in THE MAN WHO WOULD NOT DIE
SEPTEMBER 4th
MARY MILES MINTER in YOUTH'S ENDEARING CHARM
SEPTEMBER 11th
RICHARD BENNETT in THE SABLE BLESSING

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THEATER SITE OPTION

New Success Film Corporation May Build House
on West 44th Street—Further Announcements

The Success Films Corporation, the \$7,500,000 motion picture corporation recently incorporated, announces that it has obtained an option for a theater site near Broadway, and that plans for a model motion picture theater will be immediately drawn. The site, which is located on West Forty-fourth Street, is valued at \$750,000, and the option must be taken up within thirty days.

The names of the incorporators of the Success Films Corporation, one of the three corporations included in Success Films, have been made known. In addition to E. S. Bradley, incorporating attorney, who is located in Pittsburgh, Pa., they are Harry O. Van Hart, of the First National Bank of Cleveland, Ohio; H. H. Cudmore, of the General Electric Company; Edwin J. Masko, of the Cleveland and Youngstown Railroad; J. S. R. Crawford, of Pittsburgh, representing the largest mercantile interests in the State of Pennsylvania outside of the city of Philadelphia, and A. C. Heinicke, of Cleveland, Ohio, who severed his connection with Otis and Company, members of the New York, Chicago, and Cleveland Stock Exchanges. In order to devote his time to Success Films Corporation.

The picture rights to a number of productions have been purchased. These include David Graham Phillips' "The Grain of Dust," Robert H. McLaughlin's "The Sixth Commandment" and "The Eternal Magdalene," Margaret Mayo's "Polly of the Circus," and the picture rights to James Whitcomb Riley's poems. The company also announces its plans to produce "The Decameron" of Boccaccio.

The announcement continues: "Negotiations are now under way with a number of the best known literary men of the country to contribute scenarios exclusively to Success Films Corporation. Among those with whom negotiations have been under way for some time are Ellis Parker Butler, best known as the author of 'Pigs in Pigs,' who will do comedies for the company."

"One of the best known directors of the film world has been placed under contract, and negotiations are now pending between Success Films Corporation and a number of stars of the theatrical and motion picture worlds, including Kitty Gordon and Jane Cowl."

"Offices have been opened in the Longacre Building, New York; the First Second National Bank Building, Pittsburgh; the Leader-News Building, Cleveland; in La Salle Street, Chicago, and within the next few days Western offices will be located either in Minneapolis or St. Paul."

INCE COMBATS HEAT

"Civilization" Reaches High-Water Mark in Its
Showing at the Criterion Theater

During the hottest week of the year the receipts at the box-office of the Criterion Theater for the week ending July 29 for the Thomas H. Ince spectacle, "Civilization," were the largest, except one, of the entire run of the production, which is now in its twelfth week, with the 200th performance scheduled for Sept. 5 at the same playhouse.

A group of Southern capitalists with headquarters at Jacksonville, Fla., have arrived in New York for the purpose of offering inducements to Thomas H. Ince to establish a motion picture city in the South. Jacksonville, Fla., has long been regarded as the logical rival of Los Angeles, Cal., as a film center and at the present time there are no less than eight important producing organizations located around Florida City, with others pending. Although Mr. Ince already has the two largest film cities in the world at his disposal in Inceville and Culver City, it is believed that the man who produced "Civilization" would regard with favor a Southern locale especially for the big spectacle which is scheduled to follow "Civilization" a year hence.

Mr. Ince has just received from Violet H. Mead a parchment printed in white satin constituting a memorial of appreciation to the producer of "Civilization." Miss Mead saw the production of Mr. Ince's peace spectacle on May 28 at the Majestic Theater, Los Angeles, and at once became so impressed with the lesson it conveys that she devoted over two months of her time to the preparation of her memorial. The length of time entailed should not surprise anyone in view of the fact that besides a prologue of 1,500 words, the parchment required twenty-two feet of satin for the eulogy, and the astonishing feature of it all is the fact that Miss Mead sent her completed work to Mr. Ince without the least suggestion of any desire to become personally known in connection with it.

TOM SANTSCHI DRAMA COMING

"The Country God Forgot" is the title of the next Selig Red Seal Play to be released through V. L. S. E. on Monday, Aug. 21. It is a Western drama written and produced by Marshall Nelson and features Tom Santschi, who will have unusual opportunities to display his skill in riding, roping, etc. In Mr. Santschi's support will be Mary Charleston and George Fawcett.

ROBERT T. THORNTON, director at the Paragon studio, has completed the five-reel production, "The Little Comrade," featuring Gail Kane and Carlyle Blackwell, and will begin a new production at once.



EDWARD JOSE.

TRIBUTE TO JOSE

Testimonial to Producer of Pathe's "The Iron Claw," in Appreciation of Work

A most remarkable tribute to Pathe's "The Iron Claw" and the regard in which producer Edward Jose is held by the exhibitor is furnished by a letter which Ellis F. Glickman of Chicago, is sending to a number of theaters which have shown the serial. Mr. Glickman, who is a prominent theater man, suggests that as probably every exhibitor who has shown "The Iron Claw" has made much money with it, it would be a good thing to show a proper appreciation for it by giving Mr. Jose a suitable testimonial. Therefore, he suggests the sending of fifty cents or a dollar to L. O. Fiske, 1493 Broadway, New York, who has consented to act as treasurer of the fund. When enough money has been collected a loving cup will probably be purchased, suitably engraved, and presented to Mr. Jose.

EFFICIENCY OF POLICY

Epidemic of Infantile Paralysis Tests Value of
V. L. S. E. Open Booking Policy

The recent epidemic of infantile paralysis in New York and Brooklyn, while working an incalculable amount of damage to exhibitors, has resulted in demonstrating the efficiency of the open booking policy of the Big Four, according to a statement issued by that corporation. General Manager Walter W. Irwin declares that the value of each film play to a theater must necessarily rest upon the market of that house, in part, its location, class of patronage and other influences. At the time he, of course, had not the present epidemic in mind, but the last month has shown that the open booking policy is especially helpful in emergencies. In discussing the situation in the film industry as the result of the epidemic, Joseph W. Partridge, New York Exchange Manager of the V. L. S. E., said:

"We have been in a very happy position to meet these unusual conditions, as opposed to the flat rate system of renting pictures which calls for the same price at all times, on every film, and makes no provision for a reduction in that price in cases of emergency such as this. On the other hand, the box office value plan—which is based on the individual drawing power of each separate production, plus the drawing possibilities of each individual house, automatically adopts itself to meet such conditions as those with which we are confronted now. For, obviously, if an exhibitor is barred from filling his house by an epidemic, his drawing power is decreased and therefore the box office value of any feature to him must of necessity be decreased in ratio to the reduction in attendance."

"It has not been necessary for us, therefore, to make any special ruling nor to disrupt our general plan of doing business in order to meet this situation. Not being tied to us by any contracts, and with no deposits at stake, the exhibitor is at liberty to share his course exactly as he sees fit. In other words, if he feels that he ought of necessity to close his theater until the epidemic is arrested, because of the decrease in attendance, he can do so without loss, as he has paid us no money in advance, or, if he wishes to curtail in his film rentals our open booking policy permits him to pick whatever pictures he may desire, so that he may cut his coat to fit his cloth."

Hundreds of exhibitors have voiced their gratitude and appreciation for the voluntary action by the Big Four.

SPECIAL SHOWING OF NEW SERIAL

A private invitation showing of "Beatrice Fairfax," the new International Film Service, Inc., serial, was given at the Criterion Theater on Tuesday morning. The first two episodes and the prologue were shown.

MILLER REPRESENTATIVE HERE

A. W. McClellan, representing Miller the customer, of Philadelphia, was in New York last week, visiting the motion picture studios.

PARAMOUNT PROGRAM

PARAMOUNT PROGRAM

THE MERGER OF IDEALS

¶ The combination of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company and the formation of the Famous Players-Lasky Corporation means much more than the coordination of the two greatest photoplay producing studios in the world.

¶ Although the financial and property interests represented are enormous, there is much greater significance to the merger.

¶ It is the merger of *ideals*—the principles that underlie the magic which years of success for the exhibitors has given to the trade-marks, "Famous Players" and "Lasky."

¶ The greatest of these ideals are *progress* and unswerving allegiance to the *highest possible standard* of photoplay production—a standard which "Famous Players" and "Lasky" created.

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PRODUCING MANAGERS

SNAP SHOTS

Arthur James informs us that John Powers, long associated with Francis X. Bushman as valet, has become a screen actor, and is provided with a good role in "Homo and Juliet," the Metro-Quinty production of the Shakespearean play. Mr. Powers is to be congratulated on his achievement. It would, however, be still more cheering news to hear that some of these so-called actors had turned their attention to valeting. Many good valets have undoubtedly submerged their usefulness in the persons of indifferent film performers.

The ranks of valets, motor-men, of teamsters, and bricklayers have suffered sadly from the loss of certain film-players. 'Tis surely sinful to misuse the talents Nature lent you, And shirk the role in life for which kind Providence had meant you.

Evart Overton, Vitagraph star, is in receipt of a leather-bound book, entitled "The Care of the Baby." No letter of explanation accompanied the volume. Now, Overton is wondering if the sender intends following up the gift with that of a lusty infant. May Gallagher, the company's energetic publicist, imparts this item of news, but refrains from mentioning whether Overton is worrying for fear he cannot obtain a youngster to adopt, or the reverse. If the former be the case, we would fain bid the actor be of good cheer. His many admirers will lose no time in putting him into communication with several perfectly respectable foundling asylums.

"Vacationing" is a highly popular sport these days. John Filinn, Lasky publicity expert, has returned from a flying trip to California, just as Samuel Goldfish, chairman of the Board of Directors of the Famous-Players-Lasky Company, left for the Coast. Benny Schulberg has stolen away to the mountains, where he will spend a couple of weeks if they don't snatch him rudely back at the end of a telegraph wire. Arthur J. Lang, of the Nicholas Power Company, is camping in the Adirondacks, attended by a distinguished staff of several South American colonels. Bennie Ziedman, the "Boy Wonder" of the Griffith staff, returned to California last week, weeping bitterly at having to say good-by to Broadway, but deeming it discreet to make his

get-away while he had the return ticket left.

Last, but not least in point of bulk and guile, Fred Beecroft packed his grip and departed suddenly for parts unknown on Saturday. That the exodus of F. B. coincided with the return to the city from the Catakills of Pete Schmid, of Pallas-Morosco fame, is a singular and somewhat suspicious circumstance. The clouds deepen when the large man's refusal to make known his destination is taken into consideration. Those who know him best would hate to have Pete camping on their trail with malicious intent. What he lacks in heft he makes up in the fine art of gun and knife wielding. One's sympathy goes out to the fugitive, whose massive frame may even now be shaking with ghastly terror, as he crouches in a dark corner of some side-door Pullman.

Several Seattle ice cream parlors are featuring on their menus the "Iron Claw" and "Laughing Mask" sundaes. The recipes, as forwarded from Pathe headquarters, are a trifle too long and complicated to publish in this column, but it may be taken for granted the attainment of such an honor marks the zenith of succulent fame in filmland.

Some deft scissors-wielder, identity unknown, severed and annexed a golden ringlet from the head of Isabelle Rea, while the latter was rehearsing in a scene at the Fox studios. The villain escaped detection.

A deed so dastardly, good sir, our mind with dread impresses; What ruffian dared to mutilate sweet Isabelle's fair tresses? Whether he thieved for love or gain, we can but only guess, man. Of course he could not possibly have been a wily pressman!

During the filming of the first episode of "The Crimson Stain Mystery," the Consolidated Film serial, Maurice Costello took a flying leap through a window pane, and was badly cut about the hands and face by the broken glass. An unfortunate accident, but after all true art demands such sacrifices of its earnest votaries. Mr. Costello is probably consoled by the reflection that a little carmine tinting fits in splendidly with

the title of the picture. Let us have realism, no matter at what cost.

One of the most interesting pictures in Mutual Weekly 84 is the parachute drop of 1,500 feet executed by Charles Broadwick from an aeroplane at Seattle, Wash., writes H. K. Tootle, publicity manager of Gaumont. Nobody is likely to dispute that statement. Also, it is safe to add that Mr. Broadwick isn't likely to suffer from the attempts of a crowd of film aspirants to sneak his job away from him.

After watching Alan Hale wrestle a trunk of huge proportions, tote the thing up a flight of steep stairs, and elude four policemen by dodging down six rows of fire-escapes, all in the interests of the Famous Players' production, "Rolling Stones," Nat Deverich, assistant to Robert G. Vignola, composed the following immortal lines:

"Rolling Stones"
May break my bones,
But close-ups
Will not hurt me."

Let it be said in passing that the ditty is dedicated to Hale and not inspired as a rebuke to his director, Del Henderson, for the heartless manner in which the latter compels Hale to risk his neck. When confronted with evidence of his work, Deverich broke down and confessed.

"Ivy Close, the English star, has fallen in love," writes "Curly" Welsh, the Kalem press bombardier. We read thus far with breathless interest, scenting a romance in which perhaps our correspondent was concerned, but the next line broke the thread of suspense and let us down to sordid earth again with the traditional "sickening, dull thud." For it went on to state prosaically that Ivy was in love with Jacksonville, Fla., where she is working in the company's studios. "Curly" ought to know better than to excite false hopes in our breast and stir up hollow excitement during this torrid spell.

Archimedes Heckman Van Buren, a really truly, not stage cognomen, who will play the leading role in a forthcoming Fox release, owns a Venetian dagger that was once the property of Edwin Booth. During a long stage career Mr. Van Buren three times loaned the weapon to actors who were supposed to stab him. On each occasion he was actually wounded in the back by it. Now he is afraid of the Booth memento and opines that it would probably kill him if utilized for camera purposes. The reasoning sounds logical. Personally we would prefer to keep that dagger in the seclusion of private life, under the circumstances.

Double exposures are getting on Pauline Frederick's nerves. She worked in them nearly a whole day at the Famous Players studio, and by eventide was so nervous that she was jumping at the sound of the least waves lapping on the roof. After talking to her imaginative self all day and getting no response until she played the corresponding half of the scene a few hours later, Miss Frederick had what she laconically termed "a fit." She was keyed up to such a hysterical pitch that when Louise Huff shrieked in the set next to her own, Pauline dropped a pitcher of water which she was carrying and smashed it to flinders. Then Joseph Kaufman, her director, being a gentleman of infinite wisdom, called off work.

C. W. Bennett, the former theatrical manager, now in the insurance line, is out on the Coast doing a rushing business among the players in the various film studios. Mr. Bennett writes from Friaco that the appetite of the screen folk there for devouring policies exceeds his fondest hopes. He expects to return to New York in the course of a few weeks.

Anders Randolph, who, when he is not acting before the camera paints the portraits of his fellow players, can be found between scenes of "The Girl Philippa," in his studio at the Vitagraph engaged in depicting the dainty features of Julia Swayne Gordon on canvas. The picture will be used by Paul Scardon in his production of "The Enemy," by George Randolph Chester and Lillian Chester.

When, according to a publicity scribe, a message was sent to Charlie Chaplin, asking the latter what his highest ambition was, the comedian wired back: "I have always wanted to know what would happen if I threw a plate of eggs into an electric fan." A shrewd and happy reply, my masters.

In chapter seven, page 381 of Jack London's novel, "The Valley of the Moon," published in 1913, one of the characters remarks: "I have one friend that writes sober, scientific books, and he's always aching to throw an egg into an electric fan to see what will happen." One hates to make the admission, but it would appear that the originality of the Chaplin wit is mostly confined to the famous knock about artist's feet.

Ben Atwell asserts that he yearns to possess a stuffed shark. He does not specify any particular variety, but if he will be satisfied with one of the Broadway genus, we will endeavor to lure one up to his Klaito den, where he can slay and stuff the creature himself.

GEORGE T. PARDY.



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PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—There is a new temporary general manager out at Universal City these days; he is E. G. Patterson, formerly secretary of the city, and right hand man to Vice-President and General Manager H. O. Davis. Mr. Patterson received the commission by wire last week to take charge of the entire plant, where thirty-eight separate producing companies are in operation. There was great rejoicing on the lot among the one thousand and five hundred employees of the company when this news became known. Mr. Patterson is generally liked. He and Mr. Davis are reflex personalities, and the popularity of both is far reaching.

Charles Rankin, manager of productions, was called to New York last week, where his expert ability is desired in the sales department of the Universal organization.

Charles Clary with Lasky

Charles Clary, having taken the leading heavy hole in the forthcoming Fox picture, "The Honor System," written by Henry Christeen Warnack, has returned to the Lasky Company, where he has already completed a heavy lead with Fannie Ward, and was immediately cast for another heavy lead in a big forthcoming Lasky production.

Charles Gunn severed his connection with the Universal Company upon the completion of his big part in the Robert Leonard directed feature, "The Eagle's Wings."

Director Oscar Apfel is making those scenes of the William Farnum picture in which the latter does not appear previous to summoning Mr. Farnum back to the studio and work. At present Mr. Farnum is enjoying the fishing at Catalina, by way of recuperation from his recent attack of pleurisy.

At the Keystone Studio

Mack Sennett may or may not be back within a week or two. There is no telling. Meanwhile, productions "Keystone" go merrily along and "the lot" speaks of its big boss in terms of admiration and loneliness.

And Hampton Del Ruth, J. Glavex, H. L. Kerr, Frank Buck, and others of Keystone authority, dispense big responsibilities in an experienced way.

Fred Mace continues to lose weight daily, much to the concern of his many friends. Charlie Murray is manager de luxe, not only of certain happenings at the studio, but at uncertain bouts at Vernon as well. "Tis a popular place, the Vernon fight ring on Tuesday nights, whither regularly come many representatives of the motion picture profession.

Harry McCoy was one of these "comers" last Tuesday night. On his way thereto he was arrested twice, once because the license number on his auto was not in plain view and the other time for speeding. Keystone friends came to the rescue just at the right moment.

Mae Wells claims she was precipitated into pictures because of a too-great enthusiasm on the part of one of the canines who followed her—she being Eliza—across the ice. While recuperating she tried pictures and stayed.

Louise Fazenda became one of the bloomer girls at a baseball game one recent Sunday, while watching a game between two girl teams. Somehow or other the Keystone "still man" was present and fetching pictures of Miss Fazenda in baseball attire are the result.

Director A. Gillstrom is again at work, after a month of trout fishing.

At the Horsley Plant

A "Somewhere" picture is being produced by Robert Broadwell, with Crane Wilbur in the lead. "Somewhere in Mexico" is the picture's title, one of the scenes of which contains a collection of oil paintings said to be worth more than ten thousand dollars.

William Clifford, directed by A. J. Nietz, has just completed the Centaur feature, "The Trap," in which Jessie Burnett plays the female lead. Alva D. Blake and Victor Rottman complete the cast.

Margaret Gibson, after several weeks in the mountains, is again busy at the studio. She is co-starring with William Clifford in a two-reel subject. Little Thelma Salter makes her reappearance at the studio in this picture.

Claire Alexander, who is one of the daintiest ingenues on the screen, has an ideal part opposite George Ovey in the "Cub" comedy, "The Rookie," which also includes George George, Janet Sully, Jefferson Osborne, Arthur Mund, Harry Jackson, and Ray Lincoln.

Mac Gaston is the most recent screen lead to have a club named for her. A number of girls of Rockville Center, L. I., did her this honor.

The Bostock animals will return to their home at the Horsley plant this Fall. Four baby pumas have been added to the collection.

Down Balboa Way

Ruth Roland has adopted the practice of drinking goats' milk. Her reason is that she wants to become fat.

Director Reeves Enson has returned to the Balboa studio and a directorship there, after a vacation of six weeks.

Henry King, actor-director, has completed the Will M. Hitchey play and has begun the director of "Little Mary Sunshine" in the picture written for her by D. F. Whitcomb.

Director Harry Harvey is one of the few "medal of honor men" in the United States. His award is signed by President McKinley, for gallantry in action in the Philippine Islands.

Mount Lassen, history has it, has just erupted for the one hundred and twenty-third time.—Up to the publication of this statement, Balboa, house of serials, considered itself holder of the thrill-record, but with Mount Lassen as a rival it gracefully retires from competition with this agency.

With Culver City Plays and Players

Frank Keenan has started work on a new and strong story of the underworld type, and has the following support: Howard Hickman, David M. Hartford, Louise Brownell, Jack Gilbert, and Walt Whitman.

William S. Hart performed two of his biggest stunts in a Hart picture last week. He leaped from the side of a cliff to the back of a saddled horse, and later fell from the back of the animal and rolled three hundred feet to the base of an embankment.

Bessie Barriscale showed a commendable display of courage last week when, out on location, a donkey she was riding along a narrow mountain road was suddenly confronted with an oncoming auto. Miss Barriscale reached for the limb of an overhanging tree, the donkey was pulled into safety by a member of the company, and the auto sped past.

Frank Keenan became a grandfather last week, when his daughter, Hilda Wynne, became the mother of a boy. Ed Wynne, a noted vaudeville comedian, is the father of the Keenan heir.

Raymond B. West is responsible for the philosophic statement that to clip a horse's tail is to rob it of its sense of obedience to man. Mr. Wells spent two hours in the discovery of this fact last week, when eight horses he was using in a picture refused to look in one direction together. Inevitable cow-punchers, however, are doubtful of the West theory.

William Desmond, Charles Ray and others of the studio were guests of E. A. Featherstone, the Los Angeles club man, on his yacht Edna, which took the players to Catalina.

Business-Manager E. H. Allen has become a nightly devotee of the gymnasium at the Los Angeles Athletic Club. His partner in exercise is Director Raymond West.

Activities at Universal City

Director A. W. Rice, Albert Russell, Jane Bernoudy, and George Pearce have returned from six weeks of picture making at Bear Valley.

Director Wallace Beery has completed the "Timothy Dobs" series and is making a two-reel comedy entitled "The Tale of a Self-Made Son," written by Harry Wulze, of the Hal Cooley's scenario staff.

Hal Cooley is being featured opposite Gertrude Selby in a one-reel drama, "The Small Magnetic Hand," directed by Charles Bartlett.

Lule Warrenton is at work on the direction of another fairy story by Helen Jonas. "The Spotted Wing" is its title, and like all of Miss Warrenton's pictures, it has an entire child cast.

"The Saintly Sinner," featuring Ruth Stonehouse, is nearing completion by Director Raymond Wells.

Ruth Clifford is a new addition to the Universal stock companies.

Mae Haven, scenario writer, has been added to the Universal scenario staff. She has had considerable experience as staff writer for the Biograph, Keystone, and Lubin Companies.

Eddie Lyons and Lee Moran are being directed by Louis Chaudet in a one-reel Nestor comedy entitled, "It Ran in the Family."

"Big" Ed. Sedgwick, with Belle Bennett playing opposite him, is being featured in a one-reel comedy by Harry Wulze, entitled "From Ocean to Notion." Roy Clements is the director.

Dorothy Phillips in "The Place Beyond the Winds," is the featured lead. Joseph De Grasse is directing this picture.

Director Lloyd Carleton's scene in "Black Friday," portraying the New York Stock Exchange in 1871, was one of interest to the entire studio. The set recalled to many of the older men and women at the studio the strenuous financial battle waged at that time between Jay Gould, Jim Fiske and other well-known financiers. Dorothy Davenport is featured in this five-reeler.

Neva Gerber is playing the lead in a three-reel drama entitled "The Last of His Race."

Agnes Vernon and Franklyn Farnum have the leading roles in a feature entitled "Little Partner," directed by William Worthington.

Kerrigan Company at Eureka

The Jack Warren Kerrigan company has gone to Eureka, Cal., for the making of scenes in "The Measure of Man."

A. F. Statter and Hector V. Sarno are authors of the one-reel script, "The Light of Love," featuring Gretchen Lederer and

Shannon Fife announces three new 5-reel feature plays for August release:

An original scenario (based on Irish folk-lore gathered by Miss Elaine Sterne).

"LITTLE LADY EILEEN"

Starring Marguerite Clarke.
Direction Searle Dawley.
(Famous Players Co.)

An original play:

"GOD'S HALF ACRE"

Starring Mabel Taliaferro.
Direction Edwin Carewe.
(Metro)

An original play:

"THE MISSION OF PATIENCE"

Starring Louise Huff.
Direction Robt. Vignola.
(Famous Players Co.)

Through the columns of THE DRAMATIC MIRROR, Shannon Fife, as author, wishes to thank Alan Dwan, as director, Douglas Fairbanks, as star, and the Fine Arts players for their share in the phenomenal country-wide success of **"THE HABIT OF HAPPINESS,"** the first photoplay comedy with a purpose.

Kingsley Benedict, and directed by Ben Horning.

The Bluebird picture, "The Chalice of Sorrow," featuring Cleo Madison, has been completed. In it Miss Madison wears some exceptional costumes and her work, as always, is good.

The serializing of "Liberty, a Daughter of the U. S. A.," goes merrily on, with Jack Holt, Roy Stewart, Bertram Grassby, Maude Emory, Marie Walcamp, Eddie Polo, G. Raymond Nye, Neal Hart and many cowboys in its big cast.

Ella Hall will be featured in the forthcoming production, "We Are French," directed by Rupert Julian.

Wm. H. Lippert is now a staff author at Universal City. He comes from the Eastern Universal offices.

Director Allen Curtis and his Joker company are at work on the one-reel comedy, "The Deacon's Downfall," Gale Henry, Wm. Francy, Lillian Peacock, M. Moranti and C. Conklin comprise the cast. Director Curtis is one of the oldest directors in point of service on the Universal lot.

"The Decoy," written by Eugene Magnus Ingleton, associate scenario editor, and scenarized by Bess Meredyth, has been completed by Director William Garwood, with Lois Wilson and Garwood in the leading roles.

Fred Myton pictured Steven Whitman's "The Isle of Love," now under production by Burton George.

Francella Billington and Douglas Gerard play the leads in Fred Myton's one-reel drama, "The Coward," directed by Gerard.

R. A. Dillon, staff author, wrote "The Burglar," being produced by F. C. Hartigan, starring Harry Depp with Yvette Mitchell.

"The Road of Destiny," a five-reel drama written by Clarke Irvine (Los Angeles representative of the Moving Picture World), and scenarized by Fred Myton, is under production by Director Lloyd Carleton, with Dorothy Davenport in the lead. Emory Johnson and Richard Morris appear in the cast.

Director Fred Kelsey is producing a one-reel drama by Eugene Magnus Ingleton, entitled "Jeffrey Armstrong's Wife."

Director Robert Leonard will complete the multiple-reel feature, "The Eagle's Wings," in which Herbert Rawlinson, Viola Smith, Charles Gunn, and Grace Carlyle have the leading roles.

William Lowery is directing and playing in "The Black Angel," a two-reel drama by Eugene Magnus Ingleton.

William Parker, of the Universal staff, has written "Three-Armed Maggie," which Harry Millard will produce with Betty Schade in the lead. Mr. Parker collaborated with Ben Cohn on the two-reeler, "The Oppressed," which Henry McRae is producing.

William V. Mong has completed the direction of "Husks of Love," featuring Claire McDowell and with Mong playing opposite. In the Harvey Gates feature, "The Spring Song," Ruth Stonehouse has twenty changes of costume.

Bertram Grassby can be depended upon to grow a mustache in three days. Thus is he popular with all directors, no matter whether a clean-shaven or mustached lead is required in their respective pictures.

At the Signal Studio

Leo D. Maloney narrowly escaped serious injury last week during the making of a railroad picture, when the brakes of a locomotive failed to grip the rails at the crucial moment. Maloney was running ahead of the locomotive on a track motor. He has the quick action of the engineer to thank for his still being in the land of the living.

J. P. McGowan staged spectacular fire scenes last week in the feature version of Von Kester's novel, "The Manager of the B. and A." An entire street was built, saturated with oil and burned in the making of this picture.

The Helen Holmes-McGowan Company leaves this week for Eureka. "A Lass of the Lumberlands" is the name of the first picture this company will do while away.

Paul C. Hurst created the realistic newspaper office in "The Manager of the B. and A." feature.

Lasky Studio Notes

C. B. DeMille and an all-star cast are busy on a forthcoming big feature.

The continuity for a new story featuring Sessue Hayakawa has just been finished by Eve Unsel, for production in the Western studio.

John Flynn, who handles the Lasky publicity in New York, has just returned to that city after a week at the Hollywood plant of the Lasky Company.

James Young was registering sixty miles when arrested in one of the suburbs for speeding. "Ten dollars or ten days," quoth the judge, "and I hope you take the ten days, because we want a chance to get the roads fixed."

General Notes

Grace Cunard as a society girl who becomes a lady Raffles, will play her way through a new serial with Francis Ford opposite her.

Andrew Arbuckle, comedian and character lead and brother of Macklyn Arbuckle, resigned last week from the Universal Company. He has announced no new affiliation as yet.

William F. Russell has chosen Director Edward Sloman, of the American Film Company at Santa Barbara, to direct him in the remaining three of the eight William Russell productions, which he advertised as a specialty of the Mutual feature service.

Anna Luther has scored a signal success in her first Fox picture, "The Beast," the title-role of which is played by George Walsh. This picture is enjoying its second consecutive week in Los Angeles.

"God's Country—and the Woman," the Vitagraph picture featuring Nell Shipman, is in its fourth week at the Broadway Superba Theater.

Viola Smith, of the Universal Company, was a victim of auto-bandits last week, when, leaving her car on Seventh Street near Broadway, Los Angeles, she spent two hours in a theater and returning, could find no trace of her car. Early the next morning the police telephoned her that the machine had been found in a pasture near Burbank, stripped of tires, rims, tools and everything that could possibly be taken away from it.

William J. Tedmarsh was a visitor at the ranch of William F. Russell one recent day. Jim, the Chinese cook, seeing him drive up, excitedly rushed out and extended the warm greeting, "Huh! You Jap—Jana no good, sabe? Whereupon he returned to his kitchen and queer guttural mutterings. Mr. Tedmarsh is still wondering whether Jim really mistook him for a Jap, or whether the queer little Chinaman had seen him in his portrayal of "Satsuma" in "The Secret of the Submarine."

Lucille Young, in playing opposite Sir Herbert Beerbohm Tree in Fine Arts features, will wear one of the most lavish wardrobes presented to date on the screen. Several modistes and several weeks have been engaged in the making of this wardrobe, which promises to be one of originality and exceptional taste.

The sixth episode of the Kalein "Girl from Frisco" series, produced by Director James W. Horne, is entitled "The Treasure of Cibola." The cast includes Maria Sais, True Boardman, Frank Jonasson, R. E. Bradbury, Dave Porter, Jack Lavelle and others. As location for "The Treasure of Cibola," through the courtesy of the Santa Fe Company, Mr. Horne was successful in securing the "Painted Desert" exhibit at the San Diego Fair. This is the first time that this location has been used by any company for picture purposes.

PORTRAIT OF "ED" SEDGEWICK

The Universal City number of THE MIRROR carried a portrait of Albert MacQuarrie in a comedy photo role. Through a slip, an insert photograph in the same cut was referred to as a portrait of Mr. MacQuarrie in private life. The insert photograph was, in reality, a portrait of "Big Ed" Sedgewick, who is to be featured in a series of Universal comedies.

MARIN SAIS and her polo team of women screen stars continue to practise arduously at the Coronado Club field.

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"BIG FOUR" STAFF CHANGES

Several important changes in the staff organization of the V. L. S. E. were announced last week. Charles A. Meade, for the past year manager of the Dallas V. L. S. E. branch office, has been promoted to the management of the Cleveland office, to supplant C. E. Shurtliff. He began his duties in the Ohio city on July 31st. J. P. Fonger, who has been Mr. Meade's assistant in the Dallas office, will succeed him as manager.

E. W. Bertelson, manager of the sub-office at Salt Lake City, has been forced to relinquish that position on account of ill health. His place is now being filled by F. A. Wagner, of whom much has been heard as a San Francisco salesman. Succeeding Mr. Wagner in the San Francisco office will be M. C. Wilder, who has been promoted to a salesmanship position from that of broker. Miss J. James was named as booker of the San Francisco office to succeed Mr. Wilder. She has been secretary to Manager Quive of that office since the ascension of A. W. Goff to the assistant general management of the Big Four. Previous to that time she was assistant to Mr. Goff.

INTERESTING PATHE WEEK

Pathe releases for the week of August 27 include a five-reel Gold Rooster comedy drama, "The Shine Girl," produced by Thanhouser, two reels embracing a "Is Humanity in the Grip of Evil" problem, a thousand feet of Helme comedy and a split reel, educational, containing two timely subjects, besides the two reels of Pathe News.

"The Shine Girl" is a five-reel comedy drama featuring Gladys Hulette. A review will be found on another page.

"The Butterflies" is the subject of the two "Grip of Evil" reels. "Caught in the Jam" is the title of a slapstick Helme comedy. Of the scenes "Weapons of War" is a highly interesting trip through Crustot, France, noted for its manufacture of modern guns. On the same reel is Historic St. Augustine, a picturesque scene of the oldest city in the United States. Wednesday, August 30, brings with it Pathe News No. 30 and Saturday, Sept. 3, Pathe No. 71.

"THE HOUSE OF MIRRORS," a five-reel Mutual Masterpicture, De Luxe Edition, introduces Frank Mills to Mutual audiences. Mr. Mills is a well-known legitimate actor.

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3.	THEATRE	
	Projection Machine Manufacturers and Importers.....	250
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	Screen Manufacturers and Importers.....	150
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	Electric Sign Dealers.....	30
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	Electric Light Plant Manufacturers.....	150
	Ventilating Equipment Manufacturers.....	150
	Operating Booth Manufacturers.....	150
	Lobby Display Manufacturers.....	150
	Motion Picture Machine Distributors.....	150
	Motion Picture Machine Dealers—in cities up to 10,000.....	15
	—in cities up to 30,000.....	20
	—in cities up to 60,000.....	35
	—in cities up to 100,000.....	50
	—in cities over 100,000.....	75
	Repair Shops and Dealers in General Equipment—in cities up to 10,000.....	2
	—in cities up to 30,000.....	5
	—in cities up to 60,000.....	10
	—in cities up to 100,000.....	20
	—in cities over 100,000.....	30
	STUDIO.	
	Chemical Manufacturers, Importers and Dealers.....	250
	Stage Lighting Equipment Manufacturers.....	150
	Stage and Studio Scenery Manufacturers.....	150
	Props and Furnishing Manufacturers.....	150
	FILM.	
	Raw Film Manufacturers, Importers and Agents.....	500
	Film Cleaning Machine Manufacturers.....	150
	Film Renovators.....	75
	CAMERA.	
	Camera, Studio and Laboratory Equipment Manufacturers and Importers.....	250
	Lens Manufacturers of and Importers for Cameras and Projectors.....	250
	Motion Picture Film Distributors.....	250
	Architects and Builders and Sub-Contractors—in cities up to 100,000.....	25
	—in cities up to 500,000.....	50
	—in cities up to 1,000,000.....	150
	—in cities over 1,000,000.....	250
	Employment Agents.....	25
	Projection Engineers.....	50
	Studio Directors.....	50
	Studio Managers.....	10
	Cameras.....	100
	Motion picture Stars.....	10
	Motion Picture Actors and Actresses other than Stars.....	25
	Publications Devoted Exclusively to Motion Pictures.....	250
	Theatrical Publications with Motion Picture Department.....	150
	Newspapers.....	10
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	All employees of establishments and plants connected in any way whatsoever with the M. P. industry.....	2

APPLICATION BLANK

I (we), the undersigned, hereby apply for membership in the National Association of the Motion Picture Industry and agree with those who have heretofore signed applications for membership in said Association, to abide by the by-laws as recently printed in the trade press, and to pay to the treasurer of said Association within thirty days after the treasurer's election, the sum set opposite my (our) name.

Paste this on a sheet of paper and sign

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
July 24	Morocco	An International Marriage	Rita Jolivet
July 27	Lasky	Common Ground	Marie Dore
July 31	Famous	Fields of Holland	Mary Pickford
Aug. 3	Lasky	The House of the Golden Windows	Wallace Reid and Cleo Ridgely
Aug. 7	Famous	A Woman in the Case	Pauline Frederick
Aug. 10	Famous	Little Lady Elton	Marguerite Clark
Aug. 14	Pallas	The Stronger Love	Vivian Martin
Aug. 17	Lasky	Public Opinion	Blanche Sweet
Aug. 21	Famous	Hollering Stones	Owen Moore and Marguerite Courtot
Aug. 24	Lasky	Honorable Friend	Sessile Hayakawa
Aug. 28	Lasky	Victory of Conscience	Lou Tellegen
Aug. 31	Famous	Jean O' the Heather	Valentine Grant

PATHE "GOLD BOOSTER" FEATURES.

Joe	The Beloved Vagabond.	Edwin Arden, Kathryn Brown Deane.
Joe	The Light That Failed	Robert Edeson and Joan Collins
Joe	New York	Florence Reed and Fania Marinoff
Joe	Madame X	Dorothy Donnelly
Joe	Hasel Kirke	Pearl White
Joe	The Precious Packet	Ralph Kellard and Lois Meredith
Joe	The Shrine of Happiness	Jackie Saunders
Joe	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Joe	The Woman's Law	Florence Reed and Duncan McRae
Joe	Little Mary Sunshine	Baby Helen and Marie Osborne
Joe	The King's Game	Pearl White, George Probert and Shon Lewis
Joe	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange
Joe	Excuse Me	George F. Marion, Geraldine O'Brien, a Vivian Blackburn
Joe	The Lone Trail	Fred Paul and Arnes Glynn
Joe	A Matrimonial Martyr	Ruth Roland

TRIANGLE FILM CORPORATION.

Aug. 5 (Fine Arts) The Marriage of Molly O. Mae Marsh.	Aug. 5 (Ince) Honor Thy Name. Keenan and Ray.	Aug. 13 (Fine Arts) The Devil's Needle. Norma Talmadge.	Aug. 13 (Ince) Shell Forty-three. H. B. Warner.	Aug. 20 (Fine Arts) Hell to Pay Austin. Wilfred Lucas.	Aug. 20 (Ince) The Jungle Child. Hickman and Dalton.	Aug. 27 (Fine Arts) Pillars of Society. Henry Walthall.	Aug. 27 The Thoroughbred. Frank Keenan.
The Grip of Evil No. 5—The Way of a Woman. Dr.	Braver Than the Bravest. Com.	Losing Weight. Cartoon.	Nature's Timeless Energy. Seen.	The Fugitive. Dr.	Pathe News No. 66, 1916. Top.	Pathe News No. 67, 1916. Top.	

PATHE EXCHANGE.

Week of August 13.

EQUITABLE RELEASES.

July 24 World	The Weakness of Man	Holbrook Blinn
July 31 World	The Velvet Paw	House Peters and Gail Kane
Aug. 7 World	Mary Quite Contrary	Mollie King
Aug. 14 World	A Woman's Way	Ethel Clayton and Carlisle Blackwell
Aug. 21 World	The Almighty Dollar	Frances Nelson and E. K. Lincoln
Aug. 28 World	Miss Petticoats	Alice Brady

V-L-S-E. INC.

July 24 Selig	The Prince Chap	Beulah Eylon, Mary Charleson, George Fawcett, and Marshall Neilan
July 24 Vitagraph	The Darling of Diana	Anita Stewart
July 31 Vitagraph	Hester of the Mountain	Lillian Walker and Evert Overton
July 31 Lubin	The Light at Dusk	Orrin Johnson
Aug. 5 Essanay	The War Bride of Plumville	One Reel
Aug. 7 Selig	Athletic Series No. 7	Henry R. Walthall and Antoinette Walker
Aug. 7 Essanay	The Sting of Victory	James Morrison and Betty Howe
Aug. 7 Vitagraph	The Alibi	Lucille Lee Stewart
Aug. 14 Vitagraph	His Wife's Good Name	One Reel
Aug. 14 Selig	Athletic Series No. 8	Chas. Richman
Aug. 21 Vitagraph	The Dawn of Freedom	One Reel
Aug. 21 Selig	Athletic Series No. 9	Chas. Richman
Aug. 21 Vitagraph	The Dawn of Freedom	Naomi Childers and Marc McDermott
Aug. 28 Vitagraph	The Footlights of Fate	One Reel
Aug. 28 Selig	Athletic Series No. 10	One Reel

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

July 24 The Silent Battle. J. Warren Kerrigan.	Aug. 21 Little Eva Edgerton. Ella Hall and Herbert Rawlinson.
July 31 The Secret of the Swamp. Myrtle Gonzalez.	Aug. 28 The Girl of Lost Lake. Myrtle Gonzalez, Val Paul, and Fred Church.
Aug. 7 Love's Lariat. Harry Carey.	Sept. 4 A Miracle of Love. Dorothy Davenport.
Aug. 14 Bettina Loved a Soldier. Louise Lovely.	Sept. 11 Saving the Family Name. Mary MacLaren.
Francella Billington and Rupert Julian.	

GENERAL FILMS

Monday, Aug. 14.	(Bio.) Saved From Himself. Dr. Biograph-Reissue.	(Selig) The Germ of Mystery.	(Selig) The Selig-Tribune No. 65, 1916. Top.
Tuesday, Aug. 15.	(Bio.) A Temporary Truce. Two parts. Dr. Biograph Reissue.	(Ess.) My Country. 'Tis of Thee. Two parts. Dr.	(Kalem) Ham Com. Title to be announced later.
Wednesday, Aug. 16.	(Lubin) A Lesson in Labor. Two parts. Dr.	(Ess.) Animated Noos Pictorial No. 14. Cartoon-Com.	(Kalem) The Girl From 'Frisco. Series No. 2.
Thursday, Aug. 17.	(Selig) The Selig-Tribune No. 66, 1916. Top.	(Vita.) Conductor Kate. Com.	(Vita.) The Turquoise Mine Conspiracy. Two parts. Dr.
Friday, Aug. 18.	(Kalem) He Wrote Poetry? Com.	(Vita.) There and Back. Com.	(Selig) A Bear of a Story.
Saturday, Aug. 19.	(Ess.) A Little Volunteer. Three parts. Dr.	(Kalem) With the Aid of the Wreckers. No. 93 of the "Hazards of Helen" Railroad Series. Dr.	(Selig) The Wandering Horde. Three parts. Dr.
Sunday, Aug. 20.	(Vita.) The Wandering Horde. Three parts. Dr.		

UNIVERSAL FILMS

Monday, Aug. 14.	(Nestor) The Battle of Chile Con Carne. Com.	(Red Feather) The Yoke of Gold. Five parts. Dr.
Tuesday, Aug. 15.	(Special Universal Feature) Timothy Dobbie. That's Me. Episode No. 1. "The Sody Clerk." Two parts. Com.	(Univ. Special Feature) Liberty No. 1. "Fangs of the Wolf." Three parts. Dr.
Wednesday, Aug. 16.	(Gold Seal) A Son of Neptune. Three parts. Dr.	(Victor) He Wrote a Book. Com.

Wednesday, Aug. 16.

(Animated Weekly) No. 33. Top.
(Imp.) The Toll of the Law. Dr.
(L-KO) The Mother in Law. Two parts. Com.

Thursday, Aug. 17.

(Big U) A Woman's Eyes. Dr.
(Powers) The Riddle of the World—Japan as Seen by Dr. Dorsey. Ed.
(Victor) Ashamed of the Old Folks. Two parts. Com.-Dr.

Friday, Aug. 18.

(Big U) Weapons of Love. Dr.
(Imp.) Good and Evil. Dr.
(Nestor) No release this day.

Saturday, Aug. 19.

(Bison) Beyond the Trail. Two parts. Dr.
(Joker) Soup and Nuts. Com.
(Laemmle) No release this day.

MUTUAL FILMS

Monday, Aug. 14.

(Amer.) Ruth Ridley Returns. Two parts. Dr.
(Mutual) Masterpiece De Luxe. A Wall Street Tragedy Man. Five parts. Dr.

Tuesday, Aug. 15.

(Falstaff) Gildas. Com.

Wednesday, Aug. 16.

(Beauty) Perkin's Mystic Manner. Com.
(Gaumont) See America First. No. 49. Seen.

Thursday, Aug. 17.

(Amer.) Title to be announced later.
(Mutual Star Production) A Welsh Singer. Five parts. Dr.

Friday, Aug. 18.

(Cub) Jerry and the Counterfeiters. Com.
(Mustang) El Diablo. Two parts. Dr.

GILSON WILLETS, author of "The Adventures of Kathlyn," and many other Selig plays, made a journey via sled through Siberia for American publications.
FRANK SHERIDAN has returned from a two weeks' sojourn in the Berkshires, preparatory to being focused as the central figure of another feature film.
JACK WHEELER, editor of the Selig Tribune, formerly served in the White House as bodyguard for former Presidents Roosevelt and Taft.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Gilson Willets is one of the world's most famous photoplaywrights. He wrote the Selig serial, "The Adventures of Kathlyn," which was the first film serial of adventure to achieve an unusual success. Among others of Mr. Willets's popular photoplays can be mentioned "In the Days of the Thundering Herd," "The Lily of the Valley," etc., and he recently completed a new film serial on entirely new lines, which will be filmed by the Selig Company.

Gilson Willets on the Scenario

Mr. Willets's home is in Chicago, Ill., where he has written many of his successful plays. He is also the author of many novels, among them being "The First Law," "The Double Cross," etc. During the Spanish-American War Mr. Willets served as war correspondent for *Collier's Weekly*. He was also first to travel through Cuba after the war. He made a sled journey through Siberia and a journey on horseback through Mexico for illustrated magazines. He has been editor of *Romance Magazine* and has served on the staffs of many other magazines of world-wide reputation.

"The art of writing photoplay plots is not an easy art," said Mr. Willets in an interview, "yet it can be acquired. Too many aspirants labor under the mistaken impression that because they can use typewriter or pen and ink that they can 'dash off' motion picture plots with expediency. There was never a greater mistake. To my mind, the evolution of a motion picture story is as difficult as any other line of successful endeavor. To succeed in the art requires perseverance, education, a knowledge of human nature, and the habit of observation."

"I can say that there is hope for everyone, man or woman, who has the above qualifications. In fact, I have known in my experience of many persons unknown previously in the literary world who have succeeded in writing for the screen for they have been uninfluenced by dialogue, have the knack of writing clearly and, best of all, have the plot sense."

"It is conservatively estimated that at least one hundred thousand persons have qualified as photoplay authors, real or near. Many of them have been victimized by the so-called 'schools' and by the rules and regulations laid down by self-constituted authorities. These ambitious writers have been informed that the triangle plot—two men and a woman or two women and a man—is no longer worthy; they have been informed that plots concerning mortgages, birthmarks, etc., will not be considered. In one respect this information is misleading."

"Remember that there are about seven plots in the wide, wide world. Remember also that there is no such a thing as a new plot; remember that it is the new angle devised for a once trite situation that is as far as a writer of to-day can go. The new angle, the unusual twist or turn to the ancient situation is what is so much desired."

Only Seven Plots Affer All

"The Cycle of Fate," a Selig feature production recently released and popular, depended on the birthmark for the plot foundation; "The Island of Regeneration," a Vitaphone production released recently, depended on the casting ashore on desert island for its foundation—and yet, many writers have dinged into their cars that this is "old stuff." It is old stuff in one sense, but the authors turned the old stuff into new and fresh situations, episodes and climaxes, and successful film dramas resulted.

"In order to write well, one must write regularly. Hence it is that photoplay writing contests are stimulating to the beginner. The art of photoplay writing cannot be taught in any school. The best way to acquire the art is to visit the movie-theaters, not for entertainment but for study. Study the manner in which the play is presented on the screen; study the way the sub-titles appear, their number, the style in which they are written, etc. Study the cast of characters, the number of players, the methods of their introduction, how climaxes are led up to, etc. Study above all the screen limitations, for there are limitations. It is well to carry along a note book and to jot down one's discoveries. That is the manner in which I learned to write photoplays."

"It can also be truthfully stated that despite the fact that picture play plot writing has been an art for some years past, nine out of every ten of the more successful writers of to-day are yet unable to evolve a manuscript technically correct. That is, they do not write a manuscript that can be produced in the minutest detail just as written. There are many things that handicap perfect technique. The director may evolve too lengthy action and the film is cut; sub-titles may be changed; in fact, the commercial end interferes with the production of a script exactly in the form it may leave the author's hands."

Newspaper Office Best School

"Speaking of schools, the best school for would-be photoplay authors is the newspaper office. Many of the more successful

writers for the movie screen to-day are former newspapermen. They have learned to write clearly and briefly under any or all circumstances. Most of them have a fund of knowledge gained by experience and know how to put their thoughts on paper clearly and in continuity."

"Just the same the art of photoplay writing is a lottery. I know a good carpenter who can write plot synopses which readily sell; I know a nurse who specializes in comedy; I know a train dispatcher who writes motion picture serials in his leisure hours and adds materially to his income. So there is hope for everyone who will try hard and not gain the mistaken conception that any old thing will do for the movies. Any old thing will not do for the movies in this day and age and the quicker this fact is understood, not only by the nears but the supposed reals, the sooner will the goal of success be reached."

As to Dialogue

Howard Bard writes: "Dialogue cannot be filmed you say, and yet how many pictures I see here in which dialogue is used. Then our old friends 'later,' 'the next day,' etc., are common and some plays would be flat failures were it not for the star. The play is not always the thing seemingly. I am one of many thousands who go to see the star—and I am a writer, too. I have had plays rejected because someone was killed, and yet six out of the seven plays here have murders. This is not a 'kick.' I am puzzled—but I keep at work and am always very grateful for your column. It helps." When we stated that dialogue could not be photographed, we did not mean the sub-titles which frequently appear in dialogue form. As to the merits of the star player, there is a difference of opinion. We are inclined to believe that the day is approaching when the play will be strictly the thing and the stars secondary. By that we do not mean that star players are not essential, but we do believe that the story written around a certain star and the continual keeping of that star in the center of the screen, to the elimination of everything else, will pass. And the habit of some authors of writing plots to fit the talents of some certain player must be overcome. The general story, the play that can be produced with a well-balanced cast, is what is wished for. This kind of a play can be submitted to the general market and if one company refuses it another may be inclined to purchase."

Enter Mr. Sullivan

"Tell me something about C. Gardner Sullivan. I hear it is a pen name for four staff writers," a letter reading as above is just one of many received by the editor of this department. There seems to be a demand for information concerning C. Gardner Sullivan and here it comes."

It is said that of the first thirty-three plays released weekly by Mr. Ince on the Triangle programme, Mr. Sullivan wrote twenty-four. The inspiration for the scenario of "Civilization," which Gardner considers his best work, came to him Easter Sunday morning a year ago. "For several weeks," says Mr. Sullivan, "I was unable to write a line because of the tragic hold the European conflict had on me. I could think of nothing else. Then suddenly the idea came to me to write a motion picture that would teach the world the horrors of war as no amount of newspaper editorials or platform lectures could possibly do. It took me just about three hours to write the synopsis. When I showed it to Mr. Ince I think the whole thing totaled a little less than 150 words. We then set to work together and plugged arduously day and night for about three months until we had a good running continuity." Sullivan is not a pen name for two or three persons; not at all. Neither did he encounter the difficulties of the average playwright in disposing of his first play. A two-cent stamp brought an acceptance of his initial picture from the Edison company, and this encouraged him to continue in this field. He is a native of Stillwater, Minn., where he gained his early literary training as a reporter on a local newspaper shortly after he graduated from the University of Minnesota. His newspaper career took him to different cities until he reached New York. Three years ago he resigned from a New York evening paper to devote his entire attention to photoplay writing. Mr. Gardner attributes much of his success to the fact that he has served as a newspaper man and, in so doing, had learned how to write and to know the value of a story."

Newspaper Inserts

There is nothing quite so abused as the newspaper insert which is flashed on the screen to convey to the audience some bit of news. The man who more frequently prepares and inserts the newspaper items knows nothing of newspaper style. The heading and text is frequently laughable to the man who knows, while the layman has an uneasy feeling that something is wrong with the newspaper item. Great care should be taken with the newspaper insert. It is well to obtain the services of a headliner to write the headlines and bona fide newspaper style should be followed. Study the daily newspapers and see how the headings of the big events are written."

Selig

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